



APPENDICES

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APPENDIX NO. 1

LIST OF THE ILLUSTRATED - AKBARI-MANUSCRIPTS

Title of the MS.

1. Akbarnama by Abul Fazl : Victoria and Albert Museum, London
(J.M. 1896); Mutilated towards the
end; Autograph note by the emperor
Jahangir; 117 miniatures. (1604 A.D.)
Format: 14 x 9 inches.
(For detail see appendix no. 2).
2. Akbarnama : British Museum, London (OR. 12988).
(1604 A.D.)
3. Akbarnama : Sir Chester Baetty Collection,
Dublin, 61 plates.
Format: 43 x 26 cm.
(For detail see appendix no. 2).
4. Anwar-i-Suhaili : School of Oriental and African
Studies, London; 24 miniatures.
(1570 A.D.)
Format: 33.3 x 22.2 cm)
5. Anwar-i-Suhaili : Bharat Kala Bhavan, Banaras(India);
26 miniatures. (1596-97 A.D.)
Format: 11.8 x 7.5 inches.
(For detail see appendix no. 3).

6. Anwar-i-Suhaili : British Museum, London (Add. 18579);
36 miniatures.
Format : $9\frac{1}{4}$ " x $5\frac{7}{8}$ inches.
(For detail see appendix no. 3).
7. Ayar-e-Danish : (Translation of Panchtantra by Abul
Fazl, completed in July 1588): Sir
Gowasji Jehangir, Bombay; and Sir
Chester Beatty Collection, Dublin;
146 miniatures (1606 A.D.)
Format: 19.6 x 12.8 cm
8. Ayar-e-Danish : India Office Library, London. (No. 1403)
9. Ajayabul-Makhloot : by Zakaria bin-Muhammad (1203-83):
Sir Chester Beatty Collection, Dublin;
16 miniatures. (1600 A.D.)
Format : 26.5 x 15.6 cm)
10. Baburnama : National Museum of India, New Delhi
(India); 145 illustrated folios
Remargined. (1599 A.D.)
Format: 10.2 x 7 inches.
(See appendix no. 7)
11. Baburnama : British Museum, London (OR.3714); 116
illustrated folios; illuminated
borders.
Format : 25.5 x 33 cms.
(See appendix no. 7)

- 4
20. Diwan-i-Amir Khusarau Dehlvi: Metropolitan Museum of Art,
America; Walters Art Gallery,
America and Cincinnati Art Museum,
America. (1597-98 A.D.)
Format : 25 x 15.8 cm.
21. Diwan-e-Amir Nijamuddin Dehlavi: Walter's Art Gallery, America;
Scribe-Abdulla Mushkin Kalam
(Musk Pen); copied at Allahabad.
(1602-3 A.D.)
Format : 26 x 19 cm.
22. Diwan-e-Anwari : Fog Art Museum Cambridge (MASS)
U.S.A.; copied at Lahore.
(1588 A.D.)
Format : 15 x 7 cm.
23. Diwan-e-Hafiz : Raza Library, Rampur, Uttar Pradesh
(India); 11 miniatures.
(1598 A.D.) Remargined.
Format : 10.4 by 7.6 inches.
(See appendix no. 4)
24. Diwan of Shahi : Private collection (Circa 1595)
Two miniatures are published in
the book- 'The Art of Mughal -
India', by S.C. Welch. (1963)
25. Diwan-e-Jami : Mme. de Behague, France.
(Illustrated by Hussain Naqqash)

26. Diwan-e-Shahi : Private collector in America.
(1590 A.D.)
27. Gulistan : British Museum, London (OR. 5302);
13 miniatures. (1567 A.D.)
Format : 13 x 3½ inches.
28. Gulistan : Royal Asiatic Society, London (No.258);
Scribe-Mohammad Hussain-al-Kashmiri
Zarrin Qalam; One miniature illustrated
by Manohar artist. (1581 A.D.)
composed at Fetehtpur Sikri
Format : 32.3 x 21 cm.
29. Hamzahnama : Victoria and Albert Museum, London.
25 illustrated folios. (No. 1513-1883
I.S.) 22 x 28¼ inches.
30. Hamzahnama : Industrial Museum, Vienna; 60 illus-
trated page. 22 x 28¼ inches.
31. Hamzahnama : Sir Chester Beatty Collection, Dublin;
2 miniatures.
32. Harivamsa : State Museum, Lucknow U.P., (India).
33. Harivamsa : The Metropolitan Museum of Art;
a dispersed copy. (1590-95)
Format : 29.0 by 20.0 cm.
34. Katha- Sarisagar : Ardeshir Collection, Poona (India);

19 miniatures.

(1580 A.D.)

35. Khamse by

Amir Khosrau Dihlavi: Walters Art
Gallery. 21 miniatures. 1597-98 A.D.)

Format : 28.5 by 19.0 cm.

(Several illustrations of this copy
belong to Metropolitan Museum of Art
and 8 miniatures in Cincinnati Art
Museum. (1957/98 A.D.)

36. Khamseh :

Mr. Dyson Perrins Malvern Collection,
England.

37. Khamse-e-Nizami :

British Museum, London (OR. 12208);
Scribe Abdur Rahim al-Haravi; 38
miniatures. (1595 A.D.)

Format : 12 x 7½ inches.

38. Khamse-e-Nizami :

Archaeological Museum, Tehran
(Iran), 2 miniatures. (1599 A.D.)

Format : 16 x 11 cm.

39. Khamse-e-Nizami :

Ardeshir Collection, Poona (India);
35 miniatures; written in Persia in
to
Nasliq hand writing; illustrated for
Akbar a hundred years later by 15
Court artist of Akbar. (1600 A.D.)

Format : 6.9 x 4 inches.

40. Khamse-e-Nizami : British Museum, London (OR. 2265);
17 miniatures.
Format : $14\frac{1}{2}$ x 10 inches.
41. Laila-e-Mainun by Nizami: Indian Office Library, London
(No.384); scribe- Mohammad Baqar Ali
Ibne Mulla Mir Ali; 5 miniatures.
(1557 A.D.)
Probably illustrated upto 1604.
Format : 11 x 6.9 inches.
42. Nafhat-ul-uns by Jami : British Museum, London;
17 miniatures. (1602-3 A.D.)
Format : $10\frac{1}{2}$ x 6 inches.
43. Raj Kumar : Sir Chester Beatty Collection, Dublin;
31 miniatures, composed at Allahabad.
(1604 A.D.)
Format : $6\frac{1}{2}$ x $11\frac{1}{8}$ inches.
44. Ramayana : The City Museum, Jaipore (India);
176 miniatures. (1590 A.D.)
Format : 16 x 11 inches.
45. Ramayana : Washington; (America)
46. Razmnama : The City Palace Museum, Jaipore(India),
169 miniatures. (1587 A.D.)
Format : 16 x 10 inches
(For detail see appendix no. 5)

47. Razmnama : British Museum, London
Three Volumes; 136 miniatures.
48. Razmnama : Baroda State Museum, (Gujrat)
36 illustrated folios. (dated
1007 A.H. = 1598 A.D.)
(For detail see appendix no. 5)
49. Shahnama by Firdausi: Munich State Library (Germany).
Format : 25.5 x 16.5 cm)
50. Tarikh-i-Alfi : Ajit Ghosh Collection, Calcutta
(India);
51. Tarikh-i-Khandan-i-Timuriya: Khuda Baksh Oriental Public
Library, Patna (India); autograph
note by Shahjahan; 130 miniatures.
(1586 A.D.)
(For detail see appendix no. 6)
52. Tarikh-e-Rashidi: Gulistan Library, Tehran (Iran);
98 miniatures. (1598 A.D.)
Format : 45 x 35 cm.
53. Tarikh-e-Rashidi : Pozzi Collection, France; 2 miniatures.
54. Tutinama : Cleveland Museum of Art, U.S.A.

55. Yoga-Vashistha : Sir Chester Beatty Collection, Dublin;
autograph note by the Emperor Shahjahan;
41 miniatures. (1602 A.D.)

Format : 27 x 18.5 cm.

56. Zafarnama, composed by Sharaf Uddin Ali Yazadi :

British Museum, London (OR. 1052) ; 7
miniatures (1600 A.D.)

Format : 12 x 8 inches.

Astray Folios of Akbari MSS

1. Akbarnama : Freer Gallery, Washington.
2. Baburnama : Freer Gallery, Washington.
3. Baburnama : Fog Art Museum, Boston.
4. Hamzanamah : Brooklyn Museum (63.5 x 40.0 cm)
5. Razmnemah : Sir Gomasji Jahangir Collection, Bombay
(India).
6. Razmnemah : George P. Bick Collection-Cleveland
Museum of Art (No. 30965).



APPENDIX NO. 2

A K B A R N A M A

Only three illustrated copies of the manuscript Akbarnama by Abul Fazl, are known to exist at present in : Victoria and Albert Museum, South Kensington (I.S.) Calarke MSS. No. 117; London; British Museum, London (OR. 12988) and Sir Chester Beatty Collection, Dublin.

Akbarnama (CHESTER BEATTY COLLECTION) :

This volume was purchased from Quaritch in 1923. Probably this is one of the volumes carried off into Persia by Nadir Shah¹ from the Royal Library of Delhi.

The whole manuscript is rebounded and all the folios have been set within broad margins of a paper which is lighter in shade than the original sheets. The present binding was probably done by Muhammad Zaman Abbasi, whose name occurs at the bottom of the² inside of the right hand corner. The name of the author and the

1. A catalogue of the Indian Miniatures, Vol. I, p. 5

2. Ibid.

place where it was composed, is not known. The colophon of the MS. is lacking. Probably it was completed upto 1602 A.D.

The size of the sheets is 43 x 26 cm. The written surface measures 24 x 13 cm. and a full-page contains 22 lines. It is written in black-ink in a clear 'Kastali' handwriting on a light brown-tone; well-polished and processed paper.

Present copy contains 268 folios including 61 miniatures. Themes are executed generally on the whole page- a few have a line or two of text above and below. 14 illustrations are on double page. Paintings display 20 names of artists. In a few paintings signature of the artists are cut on the margin. Only two paintings bear more than one name of artists.

The illustrations and text is closed with several bands of lines, drawn in red, green, blue and gold pigments.

List of the paintings of the Ms. Akbarnama (Chester Beatty Collection)

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3. Thirty miniatures are published. See Ibid, Vol. II.
 4. Folios 6b-7; 32b-33; 53b-54; 122b-123; 147b-148; 152b-153; 157b-158; 162b-163; 168-169; 176b-177; 187-188; 226-227; 247b-248; 255-256.
 5. Folios - 143b and 203.
 6. Folios - 32b and 33.

- Plate I : The coronation of Akbar 14th February 1556; painted by Madhu. Folio 1, (18 x 13 cm)
- Plate IIa : Folio 6b, painted by Lal.
- Plate IIIb: Folio 7, painted by Lal.
(A double-page illustration)- The arrest of Shah Abdul Maali; on suspicion of disloyalty; at a feast given by Akbar on the third day after his accession. (24 x 12.5 cm)
- Plate IV : Folio 10b, painted by Shankar. (19 x 12.5 cm)
- Plate V : Folio 11, painted by Shankar.
(A double-page illustration) - Munim Khan, the Governor of Kabul, besieged in that.
- Plate VI : The capture of Hemu, who disputed Akbar's claim to the throne of Delhi, and the defeat of his army in the battle of Panipat, 5th November 1556.
Folio 18, painted by Shankar. (23 x 12.3 cm)
- Plate VII: Hemu is brought bound before Akbar and Bayram Khan, Akbar's guardian, bids the young prince slay his defeated rival.
Folio 19, painted by Pidarath. (22.6 x 12.4 cm)
- Plate VIII: The treaiturous attempt made by Bahadur Khan to take the possession of Qandhar, which Akbar had left in charge of Shah Muhammad.
Folio 23b, painted by Ahmad. (25 x 13 cm)

- Plate IX : Akbar receiving her mother Hamidah Banu on her arrival in India.
Folio 25, painted by Dhanraj. (24.5 x 12.8 cm)
- Plate X : The keys of the fort of Mankot being surrendered to Akbar in May, 1557.
Folio 27b, painted by Lal (another hand has written in the right hand of picture-Kishan Das). (25 x 13.5 cm)
- Plate XI : Folio 32b, painted by Farrukh, faces by Manohar and Anant. (21.5 x 12.5 cm)
- Plate XII : Folio 33, painted by Farrukh, faces by Mukund. (A double-page illustration)- A raging elephant named Lakhna, trying to throw emperor Akbar when his foot had become caught in the rope round the elephant's neck; the spectators flee in terror.
(24 x 12.8 cm)
- Plate XIII : Akbar receiving his younger brother, Mirza Muhammad Hakim, and decorating him with a robe of honour, after his defeat to Bayram Khan in 1560 (other manuscripts of Akbarnama ascribe this victory to Shams-al-din Muhammad Khan Atgah Akbar's foster-father)

Folio 49b, painted by Govardhan. (24 x 12.8 cm)

Plate XIV : Akbar catching a cheetah in a pit, dug according to a special plan of his own, while on his march from the Punjab to Delhi in 1560. Folio 52, painted by Dawlat. (19-19.8 x 12 cm)

Plate XV : Folio 53b, painted by Surdas. (23.5 x 12 cm)

Plate XVI : Folio 54, painted by Surdas. (22.5 x 12.2 cm) (A double-page illustration) - The reception of Akbar of the ambassadors sent by Mirza Sulaman of Badakhshan at the banquet given by Munim Khan; in celebration of the submission of Bayram Khan in January 1561.

Plate XVII : Courtiers waiting outside the palace to hear news of Akbar's health, when early in 1561 he was suffering from chicken-pox. Folio 57, painted by Manohar. (23.8 x 12.3 cm)

Plate XVIII : The assault of the city of Sarangpur, and the capture of some women of Baz Bahadur, Sultan of Malwa; the funeral pyre of others of his women, who had been put to death by his orders before the fall of the city, is visible in the background.

Folio 59, painted by Lal. (24 x 12 cm)

Plate XIX :

Rupmati, the favourite of Baz Bahadur, endeavouring to escape from Sarangpur, on hearing the defeat of her lover, the Sultan, when she realized that her capture was imminent she took poison and died rather than fall into the hands of Akbar's troops.
Folio 60, painted by Lal. (22.5 x 12.5 cm)

Plate XX :

The army of Akbar advancing to the attack on the village of Paroukh, in which a band of brigands have established themselves.
Folio 71b, painted by Sanwlah. (19.5 x 12.3 cm)

Plate XXI :

Akbar, on his elephant Dilshankar, making an assault on the village of Paronkh. Jujhar Khan was riding behind the emperor on the elephant, when a boy of 15 terrified, jumped from the top of a roof on the back of the elephant. Jujhar Khan was about to kill him, when Akbar bade him spare the boy's life.

Folio 72, painted by Lal. (24 x 13 cm)

Plate XXII :

The conquest of the country of the Raja of Pannah by Khwajah Addal Majid Asaf Khan,

one of Akbar's general.

Folio 78b, painted by Lal. (23 x 12.2 cm)

Plate XXIII : The Rajah of Pannah, fleeing from Asaf Khan, takes refuge in the fortress of Bandhu.
Folio 79b, painted by Lal. (23.3 x 12.2 cm)

Plate XXIV : Defeat of the army of Gakhars and capture of their chieftans, Sultan Adam, by the Imperial forces under the command of Kamal Khan.
Folio 84, painted by Surdas. (23.3 x 12.5 cm)

Plate XXV : Folio 122b, painted by Sanwlah. (23 x 13.6 cm)

Plate XXVI : Folio 123, painted by Dharam Das. (21.8 x 12.5 cm) (A double page illustration)- Akbar giving thanks for the defeat of the rebel- Ali Quli Uzbek - whose head is seen lying at his feet; the officers of the rebel army are being brought before him as prisoners.

Plate XXVII : Akbar at the siege of Chittore, in 1568. A shot from his gun killed Jaimal, the governor of the fort and on the following day it was taken by assault.

- Plate XXXIII : Folio 152b, painted by Balchand.
(24.2 x 14 cm).
- Plate XXXIV : Folio 153, painted by Balchand (24 x 12.5 cm) (A double-page illustration) -
The building of the city of Fatehpur Sikri which was Akbar's capital from 1571 to 1585.
- Plate XXXV : Akbar hunting with cheetals while his army was encamped at Sangamir on his way to the conquest of Gujrat in 1572.
Folio 155b, painted by Mukund. (19.5 x 13.3 cm).
- Plate XXXVI : Folio 157b, painted by Surdas. (23.7 x 13 cm).
- Plate XXXVII : Folio 158, painted by Surdas (24.2 x 13 cm) (A double-page illustration)- Akbar during his campaign in Gujrat, receiving the homage of Himaet Khan and other nobles of that country.
- Plate XXXVIII : Folio 162b, painted by Surdas. (23.8 x 13 cm)

- Plate XXXIX : Folio 153, painted by Surdas.(24 x 13 cm)
(A double-page illustration)- Akbar during his campaign in Gujrat pursuing the defeated army of Ibrahim Hussain Mirza across country covered with thorn bushes. Akbar has made his horse jumps over the thorn bushes.
- Plate XL : Folio 168b, painted by Dawlat.(24 x 13 cm)
- Plate XLI : Folio 169, painted by Dawlat. (24 x 13 cm)
(A double-page illustration) - An incident that occurred at a select drinking party, when the conversation turned up upon the bravery of Rajputs.
- Plate XLii : Folio 176b, painted by Goverdhan.(24x13.5 cm)
- Plate XLiii : Folio 177, painted by Goverdhan (24 x 13.5cm)
(A double-page illustration) - Abul Fazl presenting the II volume of Akbarnama to Akbar.
- Plate XLiv : Folio 187b, painted by Surdas.(21.5 x12.6 cm)
- Plate XLV : Folio 188, painted by Surdas. (23 x 12.2 cm)
(A double-page illustration) - Defeat of the army of Muhammad Hussain Mirza near Ahmedabad in September 1573. During the battle Akbar

was wounded in the thigh by one of enemy who struck him with a sword.

Plate XLvi : Akbar granting audience to the chief officers of his army before attacking the fortress of Hajipur, on the river Ganges opposite Patna in 1574.

Folio 201, painted by Goverdhan. (23 x 13.3 cm)

Plate XLvii : Akbar making an assault on the fortress of Hajipur by river, with boats filled with armed men.

Folio 202b, painted by Mukund. (19.5 x 12.3 cm)

Plate XLviii : The taking of fortress of Hajipur.
Folio 203, Artist's name is cut on margin.
(20.8 x 12.3 cm)

Plate XLix : The fight of the army of Daud who had set himself up as an independent sovereign in Bengal, after the battle of Tukaroi, in March 1575.

Folio 212a, painted by Manohar. (19.5 x 12.8 cm)

Plate L : Munim Khan after defeating the army of Daud at Tukaroi, encamped near the battle field, where he erected the pillars of the heads of

enemies.

Folio 212b, painted by Manohar. (14 x 12.6 cm)

Plate Li :

Folio 226b, painted by Dharamdas. (19.4 x 13.4 cm)

Plate Lii :

Folio 227, painted by Khem Karan. (19.5 x 13.5 cm) (A double-page illustration)-
Shahbaz Khan captures the stone fort called Dunara in which some Rajputs of the Rathore clan had entrenched themselves in 1576.

Plate Liii :

Sayyid Abd Allah Khan brings Akbar news of the conquest of Bengal and throws down the head of Daud.

Folio 230, painted by Inayat Khanazad.
(21.7 x 12.5 cm)

Plate Liv :

Akbar being weighed by the officers of his court against gold and other articles in 1577.

Folio 245, painted by Mukund. (19.6 x 12.5 cm)

Plate Lv :

Folio 247b, painted by Mir Taqi. (22.1 x 12.3 cm)

Plate Lvi :

Folio 248, painted by Mir Taqi. (22.2 x 12.8 cm) (A double-page illustration)-
Akbar breaking in an elephant.

- Plate LVII : The defeat of Raja Madhukar by Sadiq Khan.
Folio 252, painted by Khem Karan. (21.6 x 13.2 cm)
- Plate LVIII : Folio 255, painted by Dharamdas. (16.3 x 12.6 cm)
- Plate LIX : Folio 256, painted by Khen Karan. (21.5 x 12.5 cm)
(A double-page illustration)- Shahbaz Khan
marching to the assault of the fortress of
Kumbhalmer in Rajputana which defended by the
troops of the Rana of Mewar.
- Plate LX : Rudolfo Aquaviva and other jesuit, doubtless
his companion Antonio Monserrate sitting in the
Ibadat Khana and offering to enter the fire
with the Gospels in their hands; if the Muham-
madan theologians with the Quran would do the
same.
Folio 263b, painted by Nar Singh. (22.5 x 12.4 cm)
- Plate LXI : Muzaffar Khan taking leave of Akbar on being
nominated to the government of Bengal in
March 1579. (The small child by the side of
Akbar's throne is probably Sultan Murad)
Folio 268b, painted by Inayat. (22.5 x 13 cm)

List of the painters of the Ms. Akbarnama (Chester Beatty Collection), with the reference of their work.

1. Ahmad : Folio 23; 133 and 134.
2. Anant : Folio 32.
3. Balchand : Folios 152 and 153.
4. Dawlat : Folios 52; 168 and 169.
5. Dhanraj : Folio 25.
6. Dharam Das: Folios 123; 147; 148; 226 and 255.
7. Farrukh : Folios 32 and 33.
8. Goverdhan : Folios 49; 176; 177 and 201.
9. Inayat Khanazad: Folios 230 and 268.
10. Khem Karan: Folios 227; 252 and 256.
11. Lal : Folios 6; 7; 27; 59; 60; 72; 78; 79; and 142.
12. Madhu : Folio 1.
13. Manohar : Folios 32; 57; 212a and 212b.
14. Mir Taqi : Folios 297 and 298.
15. Mukund : Folios 33; 105; 155; 202 and 245.
16. Nar Singh : Folio 263.
17. Padarath : Folio 19.
18. Savnlah : Folios 71 and 122.
19. Shankar : Folios 10; 11 and 18.
20. Surdas : Folios 53; 54; 84; 157; 158; 162; 163;
187 and 188

Akbarnama (Victoria and Albert Museum, I.S.London):

The originals could not be accessible to us and the study has been based on the photostats issued by the courtesy of Bharat Kala Bhavan-Varanasi. The manuscript contains 117 illustrated folios which represent the names of 52 artists. Mostly the artists have worked on miniatures jointly. Their work has been distinguished by the Persian term Tarah (outline) and amal (painting). Casually third artist also assisted the work and finished the face drawing (chehranami). Only in two instances on plates 1 and 114 we come across four names of the painters who accomplished the work of tarah, amal, chehranami and surat.

The colophon of the manuscript is lacking. Probably it was completed towards 1600 A.D. The illustrations mostly cover the full - page and a few are double-page - illustrations. Margins are left plain. Only the bands of lines remain to close the miniatures. These have survived in good condition. Format of the manuscript is 12" x 8½" and contains 461 folios. It is mutilated towards the end and bears an autograph of the emperor Jahangir. The colophon of the MS. is lacking. Most probably it was finished towards the ending years of Akbar's reign and the date of its completion may be taken about 1600 A.D. The Akbarnama is a detailed history of Akbar's reign comprising Akbar's birth, generally of Timurids, reigns of Babur and Humayun; Akbar's reign from the first to the

middle of 17th year to the end of the 46th. One part of the manuscript is known by the independent title 'Ain-i-Akabri'. It deals with the administration and statics of the empire.

List of the painters with the reference of their works in the present manuscript --

1. Ahmad -- pl. 49.
2. Aiser -- pl. 34.
3. Assi brother of Miskin -- pls. 62, 100.
4. Babu Naqqash -- pl. 106.
5. Banwali Kalan -- pls. 11, 90, 104.
6. Banwali Khurd -- pls. 13, 48, 98.
7. Basawan -- pls. 17, 18, 21, 22, 24, 50, 61, 62, 81.
8. Bhawani -- pls. 31, 86.
9. Bhagwan -- pls. 49, 52, 83.
10. Bhura -- pls. 67, 74, 75.
11. Chatur -- pls. 21, 22, 79.
12. Chaturmuni -- pls. 63, 82, 85, 116.
13. Dharmdas -- pls. 24, 78.
14. Farrukh -- pl. 81.
15. Farrukh Beg -- pls. 96, 117.
16. Ibrahim Kahar -- pl. 28.
17. Ikhlas -- pl. 60.
18. Jagan -- pls. 30, 34, 58, 94.

19. Jagannath -- pls. 10, 35.
20. Jagjiwan -- pls. 47, 111.
21. Hussain Naqqash -- pl. 113.
22. Kanha -- pls. 12, 13, 64, 97.
23. Kesu -- pls. 48, 113.
24. Kesu Kalan -- pls. 65, 78, 79, 82, 83, 85, 110, 111, 116.
25. Kesu Khurd -- Pls. 40, 87.
26. Khanin - pl. 12.
27. Khem -- pl. 44.
28. Kheman Sangtrash -- pls. 12, 25.
29. Khem Karen -- pls. 15, 20 (?).
30. Lal - pls. 27, 28, 32, 42, 43, 44, 54, 76, 92, 102, 106, 107, 108, 109.
31. Madhu -- pl. 60.
32. Madho Kalan -- pls. 14, 65.
33. Mahesh -- pl. 40.
34. Miskin or Miskina -- pls. 23, 45, 52, 66, 67, 72, 74, 87, 88, 90,
98, 100, 114.
35. Mohammad -- pl. 50.
36. Mohammad Gujrati -- pl. 102
37. Mukhlis -- pl. 97.
38. Mukund -- pl. 32
39. Muni -- pl. 109
40. Naman -- pls. 30, 32.
41. Nand son of Ramdas -- pls. 27, 64.

42. Nand Gwalari -- pls. 58, 59.
43. Nar Singh -- pl. 110.
44. Paras -- pl. 72.
45. Ramdas -- pls. 42, 94.
46. Sarvan -- pls. 18, 45, 66 (?), 88, 114.
47. Savanla -- pls. 31, 54, 92, 107.
48. Shankar -- pls. 23, 75, 76.
49. Tara Kalan -- pls. 18, 61.
50. Tirya -- pl. 6.
51. Tulsi -- pls. 6, 31, 86.
52. Tulsi Kalan -- pls. 47, 103, 104.

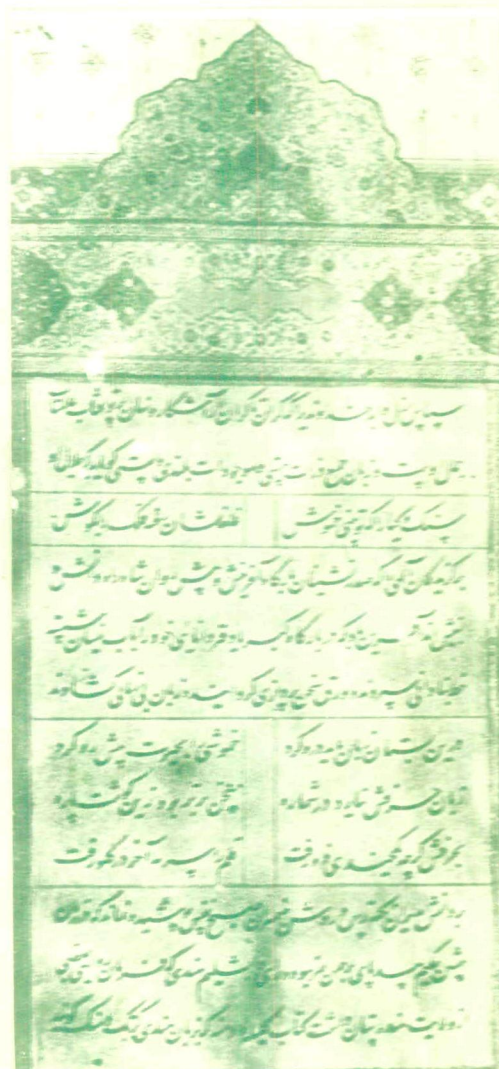


PLATE CXXII

APPENDIX NO. 3

ANWAR-I-SUHAILI

Three illustrated copies of Anwar-i-Suhaili are known to exist. These are preserved at Bharat Kala Bhawan, Varanasi, India; School of Oriental and African Studies, London; and British Museum, London (B.M. Add. 18579) respectively. The collections of the former two are the part of our study. The latter copy was finished during the reign of Jahangir, though illustration-work was started towards the end of Akbar's reign. The colophon of the manuscript is dated 1019 of the Hijri era, corresponding to 1610 or 1611 A.D. Two out of thirty six paintings of this MS. are dated six years earlier to A.H. 1019; which shows that the work was projected long ahead (in the time of Akbar).

(1) Anwar-i-Suhaili (Bharat Kala Bhawan)

The present copy is complete and good in condition. It contains 239 folios. Three folios - no.115, 154 and 236 are reported missing. Each sheet measures approximately $11\frac{3}{4} \times 7\frac{1}{2}$ inches. The manuscript is written in black-ink, in a beautiful Nastaliq handwriting. A full page contains 15 lines and the written surface measures $7\frac{4}{5} \times 4\frac{1}{10}$ inches. Occasionally we come across the sub-heading and the artist's names scribed in red-ink.

Paper is light buff in shade, well-polished and processed.

Paper of 24 sheets from folio no. 194 to 217 is reported of deep in tone than other sheets.

Colophon of the manuscript is dated 1005 of the Hijri era. An illustrated folio 242, painted by the artist-Anant; displays that this copy was scribed by Abdur Rahman-al-Haravi at Lahore. In this miniature artist has painted the scribe with his helper.

Whole manuscript is rebinded. Present binding is in red album illuminated with floral designs drawn in gold pigment.

It contains 26 illustrations, which display fourteen names of artists. First miniature which is a double-page illustration differs in style from the rest of the paintings. It is Persian in style. Costumes, utensils and musical-instruments depicted in the painting, all belongs to Persia. From the study point of view this folio can be studied separately. It does not bear the name of artist. And a few other illustrations do not display artist's name. Generally a painting covers the full page-a few have three or four lines of text above. Two illustrations are on half-page.

Illustrations and the text are closed by employing several band of lines drawn in black, green, red and gold pigments. These lines vary from 6 to 8 in number in the margin of .5 cm.

In Kala Bhawan Varanasi, the manuscript bear the accession no. 9069. Miniatures have been removed from the text and pasted

on mount-sheets separately. Slip of the artist's names are glued at the back of mounts. These are cut from the originals. Thus the manuscript is resettled once more by Kala Bhawan. It was purchased for Kala Bhawan from Dr. Bhagvati Prasad Singh, D.Lit; of Gonda district (Uttar Pradesh) against the payment of Rs.22,000; to whom it was awarded in April, 1958 for his literary achievements, by the Raja of State Balrampur (Gonda); where it was preserved in the Balrampur Palace Library.

It was Maharaja Digvijay Singh who brought this copy Balrampur from Oudh State Library, Lucknow in 1858. The location of the MS. from the date of its colophon (A.H. 1005), is difficult to be ascertained. Probably it was preserved at Imperial Library, Delhi as the tradition goes upto the end of 18th century; from where it was brought Lucknow by Saddat Khan - the V Nawab-Vijir of Oudh (1748-1814); or Asaf-ud-Daullah (1775-1797) - a great patron of Art, might have obtained it from Rohillas after conquering them. But we do not find any literary evidence in support of this view and it remains a conjecture.

List of the paintings of the Ms. Anwar-i-Suhaili (Bharat Kala Bhawan)

- | | | |
|---------------|---|---|
| Plate No. I | : | A feast party in garden; (14.2 x 23½ cm). |
| Plate No. II | : | A feast party in garden; (14.2 x 23½ cm). |
| Plate No. III | : | A court scene; painted by Basawan. |
| | | Folio no. 5, (14 x 24½ cm). |
| Plate No. IV | : | Hunting; artist's name is not given. |

- 61
- Plate No. V : Folio no. 17, (14.2 x 25 cm).
Hawk and a golden - pigeon;
painted by Jagannath. Folio no. 25,
(10.2 x 10 cm).
- Plate No. VI : Loins assembly; painted by Farrukh Chela.
Folio no. 30, (13½ x 25 cm).
- Plate No. VII : Saints; painted by Dharamdas.
Folio no. 32, (9.7 x 14.2 cm).
- Plate No. VIII: A man with a lion on his shoulders;
painted by Mukund. Folio 42, (11 x 17.3 cm).
- Plate No. IX : A assembly of lion, jackal and other
beasts; painted by Miskin.
Folio 48, (14 x 25.3 cm).
- Plate No. X : Hawk and a fish; painted by Mahesh;
Folio 55, (9 x 10.3 cm).
- Plate No. XI : Fisherman; painted by Jagannath.
Folio 61, (14 x 25½ cm).
- Plate No. XII : Beasts sharing a killed camel; painted
by Miskin.
Folio 71, (13.2 x 25 cm).
- Plate No. XIII: A lion killing an ox; painted by Nand
Gwalari.
Folio 80, (13½ x 26 cm).

- Plate No. XIV : Punishment; painted by Savnla.
Folio 93, (14 x 23½ cm).
- Plate No. XV : A Princess on death bed; painted by Manohar.
Folio 100.
- Plate No. XVI : A camel-rider, saving a snake from fire;
artist's name is cut on margin.
Folio 113, (14 x 25 cm).
- Plate No. XVII : Mourm in Darbar; painted by Lal.
Folio 134, (14 x 24 cm).
- Plate No. XVIII : Bear and monkey; painted by Shankar.
Folio 144, (13 x 22 cm).
- Plate No. XIX : Lion and a donkey; painted by Lachhman.
Folio 160, (13.4 x 29½ cm).
- Plate No. XX : A Lion killing a lady; painted by Lal.
Folio 171.
- Plate No. XXI : The old woman, the sick daughter and the
cow; painted by Mukund.
Folio 178, (13½ x 24 cm).
- Plate No. XXII : An accident in a ship; painted by Miskin.
Folio 190.
- Plate No. XXIII : Fire; painted by Madho.
Folio 201.
- Plate No. XXIV : Fish in the court; painted by Jagannath.
Folio 208, (13 x 25½ cm).

Plate No. XXV : A wood - cutter; painted by Savnla.
Folio 218, (13½ x 24 cm).

Plate No. XXVI : Gold-coins from the belly of an ox;
artist's name is not given.
Folio 233, (15 x 26½ cm).

Plate No. XXVII : A scribe with his helper; painted by Anant.
Folio 242.

List of the painters of the MS. Anwar-i-Suhaili (Banaras Kala Bhavan) with the reference of their work.

- | | | |
|---------------------------|---|-----------------------|
| 1. Anant | : | Folio 242 |
| 2. Basawan | : | Folio 5 |
| 3. Dharamdas | : | Folio 32 |
| 4. Farrukh <u>Chela</u> : | | Folio 30 |
| 5. Jagannath | : | Folios 25; 61 and 208 |
| 6. Lachhman | : | Folio 160 |
| 7. Lal | : | Folio 171 |
| 8. Madho | : | Folio 201 |
| 9. Mahesh | : | Folio 55 |
| 10. Manohar | : | Folio 100 |
| 11. Miskin | : | Folios 48; 71 and 190 |
| 12. Mukund | : | Folios 42 and 178 |
| 13. Nand Gwaliari: | | Folio 80 |
| 14. Shankar | : | Folio 144 |

2. Anwar-i-Suhaili (School of Oriental and African Studies; London) (The MS. could not be accessible to us)
3. Anwar-i-Suhaili (British Museum, Add. 18579)

This copy is enclosed in a leather binding, ornamented with floral and geometrical patterns in relief. It contains 426 folios of $9\frac{3}{4} \times 5\frac{7}{8}$ inches in size. First two folios are decorated with floral and ornamental designs drawn in red, black, blue and gold pigments. Headings and quotations are written in red or blue-ink. Margins of the text and illustrations are drawn by employing several bands of lines in gold and other pigments.

The colophon bears the date of 1019 A.H., corresponding to 1610 or 1611 A.D. Manuscript is written in Arabic script known as Naskhi. There are 34 illustrations in it which display 20 names of the artists, who belonged to the court of Akbar and Jahangir. Plate IV is dated 1013 of the Hijri era, i.e. six years before the date of MS. It shows that the work was projected long ahead (in the time of Akbar) and continued down to the reign of Jahangir. It can be said that besides the plate IV, and a few others were completed during the reign of Akbar.

Among the artists of Jahangir's court, two favourite painters of the emperor have contributed the plate VI and XXVIII. Plates II, VI, VII and XXXV do not display the name of artists.

List of the paintings :

- | | | | |
|-------|------|---|--|
| Plate | I | : | King Nushirvan; painted by Anant. |
| Plate | II | : | The devotee. |
| Plate | III | : | The hoard; painted by Muhammad Riza. |
| Plate | IV | : | The young hawk and the hunt; painted by Muhammad Riza. |
| Plate | V | : | King Danshalim ascending the mountain; painted by Aqa Riza. |
| Plate | VI | : | King Dabshalim and the Sage Bidapi; painted by Abul Hasan. |
| Plate | VII | : | Ghanim and the stone lion; painted by Muhammad Riza. |
| Plate | VIII | : | The fox crushed between the fighting goats; painted by Mirza Ghulam (?). |
| Plate | IX | : | The women killed by the sneeze; painted by Mirza Ghulam. |
| Plate | X | : | The ferocious lion and the other animals; painted by Durga. |
| Plate | XI | : | Dimnah and the ox. |
| Plate | XII | : | The Simurgh and the army of birds. |
| Plate | XIII | : | The Qazi and the dishonest partner; painted by Durga. |
| Plate | XIV | : | The king, the devotee and the petitioners; painted by Anant. |
| Plate | XV | : | The darvesh delivered by the Shaikh; painted by Hariya (?). |

- Plate XVI : The animals in council; painted by Ustad Husain.
- Plate XVII : The camel rider, the snake and the buffalo; painted by Anant.
- Plate XVIII : The king, his beloved and the young courtier; painted by Anant.
- Plate XIX : The crow in the assembly of birds; painted by Husain.
- Plate XX : The cats-treachery.
- Plate XXI : The thief, the demon and the devotee; painted by Dharamdas and Padarath.
- Plate XXII : The king, the ape and the thief; painted by Rahman Quli.
- Plate XXIII : The devotee and his wife; painted by Mohan.
- Plate XXIV : The devotee, the mongoose and the snake; painted by Anant.
- Plate XXV : The lion, the unfaithful wife and the prince; painted by Nanha.
- Plate XXVI : The old woman, the sick daughter and the cow; painted by Dharamdas.
- Plate XXVII : The lion, the pious jackal and the other animals; painted by Mirza Gulam.
- Plate XXVIII : The Sultan of Baghdad and the Chinese girl; painted by Bishandas.
- Plate XXIX : The feast of the king of Yaman; painted by Aqa Riza.

- Plate XXX : The revenging lion; painted by Gubar Das.
- Plate XXXI : The horseman and the dead hunter; painted by Salim Quli.
- Plate XXXII : The death of the horseman; painted by Abd-a-Salim.
- Plate XXXIII : The washerman and the crane; painted by Madhu.
- Plate XXXIV : The king of Hindustan and his possessions; painted by Salim.
- Plate XXXV : Solomon and his subjects.
- Plate XXXVI : The prince in his favourite garden; painted by Mirza Gulam.

List of the painters with the reference of their work :

- | | | | |
|-----|--------------|---|---------------------------|
| 1. | Abd-a-Salim | : | plate 32 |
| 2. | Abul Hussain | : | plate 6 |
| 3. | Anant | : | plates 1;14;17;18 and 24. |
| 4. | Aqa Riza | : | plates 5 and 29. |
| 5. | Bishandas | : | plate 28. |
| 6. | Dharam Das | : | plates 21 and 26 |
| 7. | Durga | : | plates 10 and 13 |
| 8. | Gubar Das | : | plate 30 |
| 9. | Hariya | : | plate 15 |
| 10. | Hussain | : | plate 19 |

- | | | | |
|-----|---------------|---|------------------------|
| 11. | Madhu | : | plate 33 |
| 12. | Mirza Gulam | : | plates 8; 9; 27 and 36 |
| 13. | Mohan | : | plate 23 |
| 14. | Muhammad Riza | : | plates 3; 4; and 7 |
| 15. | Nanha | : | plate 25 |
| 16. | Pidarath | : | plate 21 |
| 17. | Ustad Hussain | : | plate 16 |
| 18. | Rahman Quli | : | plate 22 |
| 19. | Salim | : | plate 34 |
| 20. | Salim Quli | : | plate 31. |

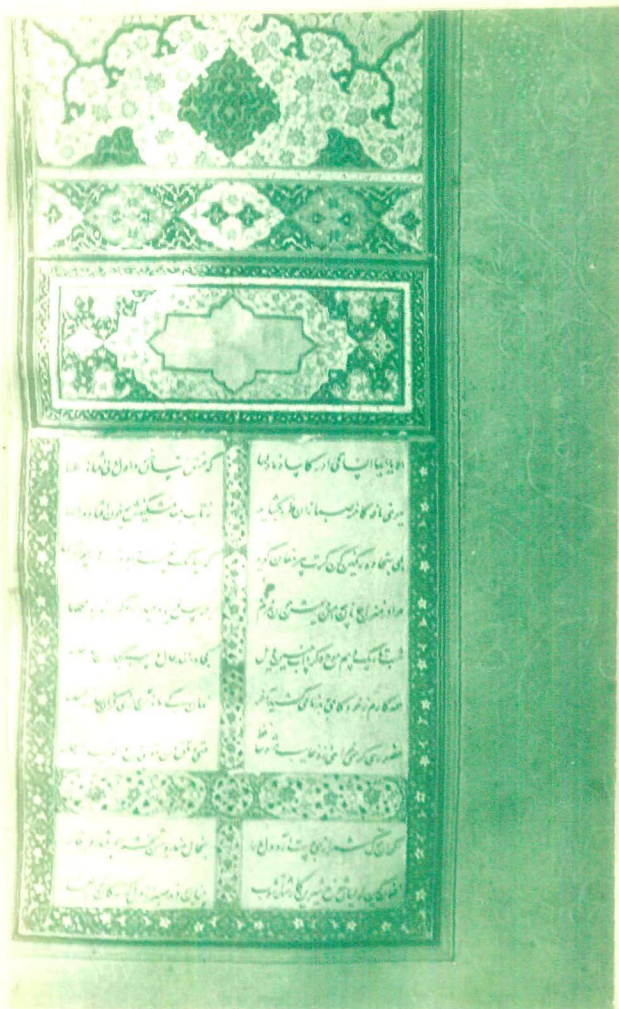


PLATE CXXIII

APPENDIX NO. 4

DIWAN-I-HAFIZ

Various copies of Diwan-i-Hafiz are known to exist in the different collections of world. It contains the Gazals and Qasidas composed by Muhammad Shamsul-Din, usually known by his title Hafiz. He was born in Shiraz about A.D. 1320 and died in A.H. 791 or 792 (= A.D. 1389 or 1390).

(a) DIWAN-I-HAFIZ (Sir Chester Beatty Collection):

It is a fragment of the MS. Diwan-i-Hafiz and contains only 53 folios. It is defective on both the ends. Folio 3b and 52 contain the opening and colophon of the manuscript. Folios from 10 to 15 are numbered 152 to 157 and folios 24 to 31 are numbered 230 to 237. Folio 32 is numbered 261. Pagination from folio 33 to 40 is 337 to 344 and folio 45 is numbered 280.

Format of the present copy is 14 x 9 cm. and the written surface measures 7.5 x 4.5 cm. A full-page contains two columns of 9 lines. It is written in beautiful Nastaliq style on light brown paper. Inscriptions are written mostly in two columns divided from one another by two narrow gold-lines. The margins are of a lighter tone. It is bounded in leather, painted with gold-pigment, displaying three red lines along the outer edges.

Folio 7 contain a full page miniauture. Throughout the volume there are a number of scattered columns of bird- illustrations, generally drawn in pairs and among the foliage. Among them blue jay, the green pigeon, the king-fisher, the demoiselle crane, the Saras crane and etc. can be recognized. Margins are decorated in a variety of conventional-floral designs, stencilled in gold. Folio one and two display stencilled design- depicting a human head emerging from blue-petals and enclosed in a circular golden-sun with wavy rays, Folio 2,3, 52 and 53 are pasted with plane outer margins. Inscriptions are written in white on gold-grounds on folio 2 and 3. Folio 52 and 53 contain inscription in red ink. Mainly in these four pages blue and gold pigments are used. Hashiyas are drawn with the motifs of animals, human-faces and flowers etc. etc. Inscriptions are closed by employing several bands of lines drawn in varying pigments.

Date of colophon, given in an inscription of folio 53, is A.H. 990 (= A.D. 1582) and the name of the copiest is given Abd-al-Samad. Folio 1 displays the following seals:

1. Above: The circular seal of Akbar with the words- Allahu Akbar Jalla Jalaluhu.

2. In the centre: Asad Khan, servant of Badshah Alam- gir Gazi with the date of A.H. 1103 (=A.D. 1691-92). A circular seal.

3. Below: Muazzaz Khan, servant of Badshah Gazi Muhammad Shah with the date A.H. 1132 (=A.D. 1719-20). A circular seal.

4. Upper small circular seal: Mahwi Allahu Akbar with the date of '90 (probable A.H. 990 = A.D. 1582).

5. Lower small circular seal: Ruh Allah Khan.

6. Small oblong seal: Nur Jahan Begum.

7. There is one another seal which is illegible.

On folio 1b, there is a smaller seal of Akbar, similar to one (above), and a duplicate of 6 (above). Folio 2 also displays a smaller seal of Akbar. On folio 55b, a large seal of Akbar is repeated with an arz-didah of A.H. 1115 (=A.D. 1703).

1

The colophon of the manuscript seems forged where it suggests that this copy was prepared at the instigation of Asaf Khan, the brother-in-law of the Emperor Jahangir. Verisimilitude was added by the addition of the folios with the seals of Akbar and Nur Jahan. As in the year 1582 A.D., Asaf Khan was an infant of one year and prince Salim was then a boy of thirteen years.

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1. The Colophon states that this selection from Diwan-i-Hafiz was copied by the weakest of slaves Khwajah Abd-al-Samad, Shirin-Qalam, in the year A.H. 990 (=A.D. 1582) at the instigation of Asaf Khan. (see folio 53).

(b) Diwan-i-Hafiz : (Raza Library Rampur, U.P.)

One copy of Diwan-i-Hafiz is preserved in Raza Library (Ref. No. 188) at Rampur (U.P.). It is in good condition though incomplete towards the end. There are 404 folios including 11 miniatures. Colophon of the manuscript is lacking. Place, where the copy was composed; is not known.

Present copy was purchased in 1273 Hijri era, corresponding to 31st January 1857 by Mohammad Kalbe Ali, Vali Ahad Rampur; from Mohammad Akram, grand-son of Hafiz Khurshid Khusnavis Lakhnawi, against the payment of rupees fifty only. Vali Ahd, Rampur has signed the manuscript in the beginning and end. Besides the autograph and seal of Vali Ahd, Rampur; there are the impressions of other autographs and seals, but these are faded in condition and unreadable. These faded-impressions clarify that the manuscript, before passing in the hands of Mohammad Akram; was preserved in some Imperial Library, as the tradition goes upto the last of 18th century and beginning of 19th century.

Manuscript contains Gazals composed by Khawaja Hafiz of Shiraz. It opens with an introduction which runs into seven leaves (from folio no. 2-8). The author has not disclosed his name in the text. Probably Mohammad Gulandam wrote an introduction as we

2. See folio 1.

come across this name in the opening chapter of Diwan-i-Hafiz, published at Nami Press, Kanpur (U.P.) in 1930. From folio No. 8 to 19, Qasidas are composed and subsequently the Gazals. Headlines are not given in the text, but spaces are left blank in the end of each Qasida or Gazal.

Manuscript is written in Nastaliq - style in black ink. Only in one case red ink is used on folio 2. Paper used for calligraphy is smooth; well processed; light buff in shade; sprinkled with gold-dust and uniform in size. Generally the written surface measures 15 x 8 cm. A full page contains 13 lines. Several bands of lines-drawn in green, blue, red, black and gold-pigments, are employed on the margins of each folio. Casually floral patterns are drawn to decorate the bands. Thickness of border is measured from 1 to 1.4 cm.

3
Manuscript contains 11 miniatures, painted by artists
4
of Akbar's court. These display six names. On folio 314, artist's name (probably Narsing), has cut on the margin. Pigments are yet fresh and bright. Unfortunately a few paintings are damaged on margins. Present copy is remargined and bounded in a blue album provided with red-leather on its corner and back. Format of the manuscript is 19.7 x 26.3 cm.

3. Folios 19; 30; 74; 116; 147; 211; 247; 284; 314 and 355.

4. Cheter; Farrukh Chela; Kanha; Manohar; Narsing and Savnlah.

Mounts employed in the margins of folios, are slightly thick and hard though smooth and well polished. These are of various shades: Brown, dark-brown, deep green, dark-grey and blue. Mounts provided with illustrations are illuminated with line-drawings of birds, animals, flowers and ornamental motifs. Lines are drawn in gold pigment. Inner-part of the objects is always filled with some pigment deep in tone than the shade of mount-sheet. Sometimes, the objects are drawn after the Chinese tradition.

Generally the paintings cover a full page. Two or three lines of the text are composed with illustrations on the top, or below, or on both places. Thus, height of the miniatures has varied from 8.2 cm. to 11.3 cm. and the width exceeds from 7.8 cm. to 8.8 cm. Paper employed for the illustrations and calligraphy, is the same.

Opening of the manuscript with the term "Allaho Akbar", help us to understand that probably this copy was scribed during the days when Din-Ilahi was already introduced by the emperor Akbar. Falling which, Colophon of the manuscript may be fixed A.D. 1582⁵ approximately; but as such there is no literary evidence, it remains a conjecture.

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5. The colophon of the MS. Diwan-i-Hafiz (C.B. Collection) has also shown this date on folio 53.

LIST OF THE PAINTERS WITH REFERENCE OF THEIR WORK:

1. Cheter : Folio 355
2. Farrukh Chela : Folio 116 and 177
3. Kanha : Folio 19
4. Manohar : Folio 147
5. Narsing : Folio 247 and 314 (?).
6. Saunlah : Folio 74

(c) Diwan-i-Hafiz : (British Museum, OR. 7573)

This copy contains 8 miniatures are three of which contain the portraits of the emperor Jahangir and of other members of Royal family and the court. The manuscript lacks the Colophon but after examining the portraits painted in the various illustrations and the style of painting; this can be dated in the early years of Jahangir.

The style and colour of Diwan-i-Hafiz (Sir Chester Beatty Collection, Dublin) are very similar to most of the illustrations contained in the British Museum manuscript.

(d) Mr. Chester Beatty has preserved one another copy of Diwan-i-Hafiz (MS. 64). It displays taswir of birds which are similar in style, expression and colour; to those executed in the manuscript described above (see a).

6. A Catalogue of Indian Miniatures, Vol. I; p. 79.

7. Ibid, p. 79.

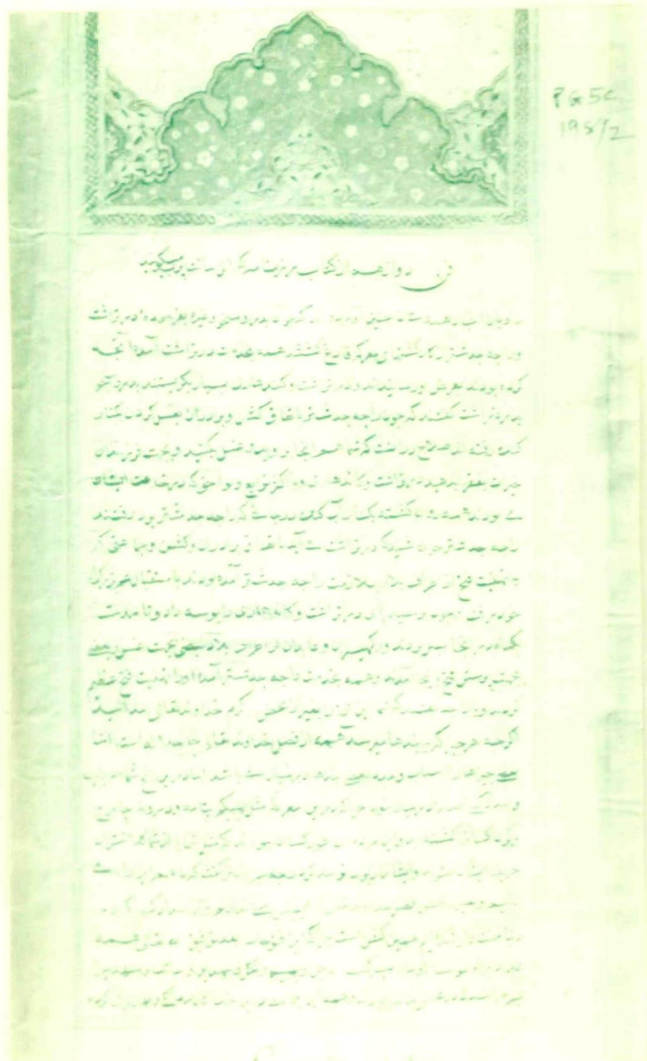


PLATE CXXIV

APPENDIX NO. 5

RAZMNAMA (History of War)

Only three well illustrated copies of the manuscript - illustrated by the painters of the Akbar's court, are known to exist at present in : City Place Museum, Jaipore; Rajasthan(India); Baroda State Museum, Gujrat (India) and British Museum, London (England).

Razmnama is the Persian abridgement of the ancient book Mahabharata - a religious book of Hindus. It was repeatedly copied by the grandees and richly illuminated with miniatures by the¹ painters of the court; who were ordered by the Emperor Akbar. It is not clear whether the translation into Persian language was made from the Sanskrit or Hindi or the both languages. Abul Fazl² states that it was translated from Hindi into Persian. Badaoni³ has shown the probability that there may have been Hindi translations or extracts; as Akbar himself explained a few passages of Mahabharta

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1. "This Razmnama was illuminated and repeatedly copied; the grandees were ordered to make copies, and Abul-Fazl wrote an introduction to it of about two juz, etc." Badaoni, Vol.II, p.302; Ain, Vol.I, pp. 111-112 (F.M.2).
 2. "The Mahabharta which belongs to the ancient books of Hindustan has likewise been translated from Hindi into Persian, under the superintendence of Nagib Khan, Mawlana ? Abdv-i-Qadir of Badaoni and Shaykh Sultan of Thanesar." Ibid; pp. 110-111.
 3. Badaoni, Vol. II, p. 209.

to Nagib Khan- a translator. Translation-work was taken up by Naqib Khan, Abdur Qadir of Badaoni and Shaikh Sultan of Thanesar.⁵ Abul-Fazl wrote an introduction to it. In all it contained nearly one hundred thousand verses.⁶ Later portions of the manuscript were completed by Mulla Sheri and Naqib Khan. Besides, Several Hindu⁷ learneds were employed to explain Mahabhart, to the translators.⁸ Work was completed during the year 990 A.H; and was titled Razmnama⁹ T.H.Hindley has wrongly interpreted Badaoni, where he mentions in his book that order for its translation was given by Akbar in 990 A.H. (= A.D. 1582). This task must have been taken a few years earlier¹⁰ to 1582 A.D. Sultan Haji of Thanaswar took four years to finish the translation of Mahabhart, start of which was already taken up by Naqib Khan. Keeping in view these accounts commencing date of Razmnama made be taken round about 985 A.H.

Jaipore Manuscript

Present copy contains 169 miniatures. Out of which 147 have been published in volume IV of the Memorial of the Jaipore Exhibition

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4. Ibid, p. 302; Ain, Vol. I, p. 111-112.
 5. Badaoni, Vol.II, p.302; Ain Vol.I, p. xli.
 6. Ibid; p. 111.
 7. Ibid; p. 115.
 8. "Among the remarkable events of this year is the translation of Mahabhart, - - - - - and when fairly engrossed, and embellished with pictures, the Amirs had orders to take copies of it, with the blessing and favour of God." Badaoni, Vol.II, pp.329-331.
 9. Razmnamah (Memorial of the Jeypore Exhibition-1883), Vol.IV; City Place Museum Jeypore.
 10. Badaoni, Vol. III, p. 173.

11
 1883. Manuscript opens with a preface by Abul Fazl, dated 1588 A.D. (= A.H. 995). Keeping it in view the miniatures of the copy may be dated 1590 A.D; as such the work of illumination must have¹² taken a few years towards its completion. Exact date of its possession in Jaipore is not known. Last leaf of the manuscript bears the impression of eleven seals, of which five are unreadable. Remaining six can be read likewise.

- a- Mohibbe Ali, Banda-ash Akbarshah.
- b- Sadikullah Khan, Banda-ash Shahjehan.
- c- Arshed Khan Khanizad Shah Alam Padshah Gazi.
- d- " " " " "
- e- Akbul Haq Bin Qasim Shirazi.
- f- Fatehullah Bin Abdul Fateh.

These impress of seals clarifies that this copy passed from the libraries of the grandees belonging to the reign of the emperor Akbar, Shahjehan and Shah Alam. The earliest arzdidah is in the right hand corner at the bottom over the seal of Mohibbe Ali.

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- 11. Originals could not be accessible to us and the study has been based on the book Razmnamah - Memorial of the Jaipore Exhibition, 1883; Vol. IV; by T.H. Hendley; which displays only 147 miniatures in black and white.
 - 12. Copies of the Razmnama, embellished with pictures- completed during the year 1582 A.D. (= 990 A.H.); may be taken as the first illuminated copies of the manuscript and the Jaipore Manuscript, dated 995 A.D. (= 1588 A.D.); a little later.

It is dated 1003 A.H. (= 1594 A.D.). Latest is the seal of Arshad Khan servant of the emperor Shah Alam. It is dated A.H. 1119 (= 1708 A.D.).

Besides, a few double-page-illustrations, most are one page¹³ illustrations. These display 46 names of the painters, which cover¹⁴ the list given by Abul Fazl in the Ain with an exception of Mir Sayyid Ali, Khawaja Abdus Samad and Haribas. Generally miniatures¹⁵ are signed. Thirty-eight plates display single name of the artist¹⁶ and 99 plates are the example of joint-work which include two names.¹⁷ Only in one instance three artists have joined the work on plate C xiv. Sketch is drawn by one artist and the colouring is done by another.

Themes generally executed on the whole page, mostly have a line or two or and more of the text on the above or lower margin of the miniature or sometimes on the both places. Several bands of line in various pigments are employed to close the illustrations.

-
13. Anis; Babu; Banwari; Basawan; Bhagwan; Bhura; Chaterbhuj; Chitra; Dara; Dhanno; Baswant; Farrokh Chela; Gulam Nabi; Gulam Ali; Iqbal; Jagan; Jagjiwan; Jaswant; Kanha; Khemkaran; Keshodas; Kesu, Lal; Lalu; Madu; Madhu Kalan; Madhu Khurd; Mahesh; Manu (or Muni); Miskin (or Miskinah); Mohamed Sharif; Mukhlis; Mukund; Munir; Nama; Narain; Paras; Ramdas; Sanvala; Sarvan; Shankar (or Shankaran); Surjan; Tara; Tulsi; Tirpal (or Thirpal).
14. Ain, Vol.I, p. 114.
15. Plate no. 1; 2; 19; 96; 97; 107; 136; 139; 140 and 147 are unsigned.
16. Plate no. 13; 25; 28; 29; 30; 31; 36; 37; 38; 42; 43(b); 44; 45; 56; 60; 72; 77; 90; 91; 92; 94; 98; 102; 103; 128; 129; 130; 131; 132; 133; 134; 135; 137; 138; 141; 142; 143 and 146. (for Foot-note 17 see next page)

List of the paintings of the Jaipore Manuscript:

- Plate No. I : Artist's name is not given.
The Kauravas, or hundred sons of Dhritarashtra, introduced to their cousins, the Pandavas. They stand beneath a Pipal tree. (Duryodhana carries a mace).
- Plate No. II : Artist's name is not given.
Pandavas with their mother Kunti, taking refuge, after the death of Pandu at the court of Raja Dhritarashtra at Hastinapur. Pandavas stand under a Banyan tree. (Plate is damaged on left and below margins.).
- Plate No. III : Sketch by Tulsi; painted by Mani. Bhim alarming his cousins, the Kauravas, by shaking a Banyan tree into which they had climbed.
- Plate No. IV : Sketch by Lal; painted by Sanvala.
Arjun killing a crocodile which has seized his guru-Drona while he was bathing in the Ganges river.

contd. foot-note no. 17. Plate no. 3 to 12; 14 to 17; 18; 20; 21; 22; 23; 24; 26; 27; 32; 33; 34; 35; 39; 40; 41; 43(a); 46 to 55; 57 to 59; 61 to 71; 73 to 76; 78 to 89; 93; 95; 99 to 101; 104 to 106; 108 to 113; 115 to 127; 144 and 145.

- Plate No. V : Sketch by Lal; painted by Mukhlis.
Bhim fighting the demon Hidimba, while Kunti and his brothers sleep.
- Plate No. VI : Sketch by Daswanth; painted by Kesi.
Swayamvar of Draupdi. Arjun wins the hand of the princess by shooting an arrow into the eye of a golden fish which he sees reflected in boiling water.
- Plate No. VII : Sketch by Basawan; painted by Gulam Ali.
Arjun when in exile, while bathing in tank is seized by a crocodile, which he drags out, thereby releasing an Apsara, who had been condemned to reside in the reptile until his appearance.
- Plate No. VIII : Sketch by Lal; painted by Bhagwan. Bhim killing Jarasandha, Raja of Maghda (Bihar), by slitting him into two halves.
- Plate No. IX : Sketch by Daswanth; painted by Ramdas.
Krishna in his divine form with his quoit cuts off the head of sisupala, who opposed his worship at the Rajasuya or installation sacrifice of Yudhishtira.
- Plate No. X : Sketch by Basawan; painted by Dhannu.
Yudhishtira loses at dice his kingdom and

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wife Draupadi. Dushasan one of the Cauravas, attempts to insult the princess by dragging off her robes, which however, are miraculously lengthened by Krishna.

Plate No. XI : Sketch by Tulsi; painted by Paras.
Krishna kills salwa and destroys his magic house or chariot which Mahadeo had given him.

Plate No. XII : Sketch by Daswanth; painted by Basawan.
Arjun, sitting by the side of his divine father Indra, witnesses joys of heaven, and sees the celestial nymphs or Apsara's dance.

Plate No. XIII : Tulsi.
The princess Damyanti distinguishing the real Nala from the four gods, who had personated him at her swayamvar.

Plate No. XIV : Sketch by Basawan; painted by Anis.
Parrurama, the sixth incarnation of Vishnu, killing Kartavirya, the Kshatriya king of Anupa, who had murdered his father-the sage of Jamadagni.

* Dushasan has wrongly been referred as Pandava by T.H.Hendley.

- Plate No. XV : Sketch by Daswant; painted by Kanha. The great deluge in which all creatures were saved in a vessel attached to the horn of a fish- the Matsya or fish incarnation of Vishnu.
- Plate NO. XVI : Sketch by Lal; painted by Lalu. A tortoise recognises Raja Indradyumni, who lived so long ago that no one else remembered him. Angels wait to bear him to heaven.
- Plate No. XVII : Sketch by Mukund; painted by Madho. Jayadratha, Raja of Sindhu, attempts to abduct Draupadi, but she is released by the Pandavas.
- Plate No. XVIII : Sketch by Jagan; painted by Madho. Ravana, demon king of Lanka (Ceylon), in the guise of a religious mendicant, abducting Sita, wife of Rama. Rama and Lakshmana, are seen performing their devotions, in another part of picture.
- Plate No. XIX : Artist's name is not given. Jatayus, chief of Vultures, attempts to release Sita, but is mortally wounded.
- Plate No. XX : Sketch by Khemkaran; painted by Iqbal. Bali, a king of monkey, who had usurped the throne

from his brother Sugriva, fight with him, and would have conquered had not Rama, himself unseen, shot him with an arrow.

Plate No. XXI : Sketch by Basawan; painted by Babu.

Hanuman, the monkey general, is caught while attempting to communicate with Sita in the Ashoka garden, at Lanka, and is condemned by Ravana to have his tail wrapped in oiled cloths and set on fire. The tail miraculously swells so that all the bandages in Lanka cannot cover it.

Plate No. XXII : Sketch by Basawan; painted by Miskin.

Hanuman sets fire to Lanka with his flaming tail. The demons who inhabit the city fly in terror.

Plate No. XXIII : Sketch by Lal; painted by Surjan.

Rama and his allies, the monkeys and the bears, crossing to the island of Lanka, on the bridge they had made.

Plate No. XXIV : Sketch by Daswanth; painted by Mukhlis.

Ravana coming out of Lanka to fight with Rama and his allies.

- Plate No. XXV : Jagjivan.
Hanuman bringing a ridge of the Himalaya mountains, whereon grow herbs which would heal his slain friend. Bharta-brother of Rama, shoots him, not knowing who he is. (when the monkey was passing over Ayodhya).
- Plate No. XXVI : Sketch by Mukund; painted by Banwari.
Rama conquers Ravana.
- Plate No. XXVII : Sketch by Mukund; painted by Banwari.
After the battle, Rama asks Sita to purge herself by undergoing the ordeal by fire.
- Plate No. XXVIII : Mahesha.
Rama restored to the throne of Ayodhya (Sita is shown sitting in the female apartment).
- Plate No. XXIX : Kanha.
Deer sporting in the forest.
- Plate No. XXX : Kanha.
Pandu brothers attempt to kill the deer.
- Plate No. XXXI : Kesi.
Bhima, while disguised as a cook at the court of Raja Virata, kills Jimuta, a wrestler

who had defeated all the rest of the king's servants.

- Plate No. XXXII : Sketch by Daswant; painted by Mukund.
Bhima, dressed as a woman, kills Kichaka-
Commander-in-chief of Virata.
- Plate No. XXXIII : Sketch by Daswant; painted by Mukund.
Bhima kills the brothers of Kichaka,
when they are about to burn Draupadi.
- Plate No. XXXIV : Sketch by Basawan; painted by Bhura.
Bhima rescues Raja Virata from Susarman,
king of Trigarta, who had taken him
prisoner.
- Plate No. XXXV : Sketch by Lal; painted by Madho Khurd.
Arjun in defence of the kingdom of Virata,
defeats Drona- his old teacher and the
Kauravas.
- Plate No. XXXVI : Mukund.
Twastri, in revenge from the slaughter
of his own son by Indra, creates a wolf-
woman who takes the king of heaven in
her jaws, from which he only escapes by
decreasing his size.

- Plate No. XXXVII : Jagan.
Duryodhana and his followers are visited by Krishna.
- Plate No. XXXVIII : Jagan.
Krishna arrives at Hastinapur to act as mediator between the Pandavas and Kauravas and visits Duryodhana.
- Plate No. XXXIX : Sketch by Paras; painted by Basawan.
Bhishma enthroned as the great hero of the Kauravas.
- Plate No. XL : Sketch by Paras; painted by Basawan.
Parsurama fighting with Bhishma, the uncle of Pandu, on behalf of Amba - daughter of the king of Kashi; who had been abducted by him, when she was about to hold her swayamvar.
- Plate No. XLI : Sketch by Lal; painted by Madho.
Amba, being abandoned by the Raja, burns herself. Mahadev promises her new life.
- Plate No. XLII : Khemkaran.
Pandavas, accompanied by Krishna, on the first day of the war, are granted permission to fight Bhishma, Drona and their

principal relatives.

- Plate No. XLiii : Sketch by Daswant; painted by Tulai.
Combats between sons of the principal
leaders-especially Aswasthaman, Sikhandin
and the half-demon Ghatotkacha.
- Plate No. XLiii(bis) : Tara.
Bhishma and Arjuna in single combat.
- Plate No. XLiv : Tara.
Bhishma's son creates a number of magical
elephants, which attack and overcome
Bhagadatta, who is released by Drona.
- Plate No. XLv : Mahesh.
Bhishma, pierced through with the arrows
of Arjuna lies on their ends as on a coach.
- Plate No. XLvi : Sketch by Lal; painted by Sarvan.
Bhagadatta, Raja of Pragyotisha, attempted
to kill Arjuna with a consecrated arrow,
which would have reduced him to ashes, had
not Krishna caught it on his chest, where
it become the Vijayanti-mala.
- Plate No. XLvii : Sketch by Daswant; painted by Tulai
(a double page illustration) Part of the

maze (or Chakra-Vyuha), in which form Kauravas drew up their forces on the 13th day of war, in attacking which Arjun's son, Abhimanyu, was slain by treachery.

Plate No. XLviii : Sketch by Daswant; painted by Tulai
Death of Abhimanyu (apart of plate XLvii).

Plate No. XLix : Sketch by Shankar; painted by Mukund.
A miraculous frame-work of arrows, formed by Arjuna, to protect Krishna.

Plate No. L : Sketch by Basawan; painted by Mukund.
On the fourteenth day of the war, Arjuna cuts-off the head of Jayadratha, king of Sindhu, which falls into the lap of his father, who drops it on the ground, and so puts an end to his own life.

Plate No. Li : Sketch by Lal; painted by Banwari.
Ghatotkacha, son of the demon Hidamba, fighting with Karna.

Plate No. Lii : Sketch by Lal; painted by Banwari.
(part plate of Li) Ghatotkacha fighting Karna.

- Plate No. Liii : Sketch by Jagjivan; painted by Basawan.
Karna kills Ghatotkacha.
- Plate No. Liv : Sketch by Daswant; painted by Sarwan.
Drona kills Raja Drupada, father of
Drupadi.
- Plate No. Lv : Sketch by Lal; painted by Mukund.
Combat between Drona and Dhrishtadyumna.
- Plate No. Lvi : Mukund
Death of Drona.
- Plate No. Lvii : Sketch by Mahomed Sharif; painted by Munir.
Aswatthaman, son of Drona, in revenge of his
father's death, endeavours to destroy the
Pandavas with an arrow consecrated to fire.
- Plate No. Lviii : Sketch by Keshodas; painted by Chitra.
Bhima destroys an army of barbarians with
elephants, which had been sent to destroy
him by Duryodhana.
- Plate No. Lix : Sketch by Basawan; painted by Kanha.
Arjuna in his battle with Susarma, king of
Trigarta, shoots an arrow which produces
serpents.
- Plate No. Lx : Jagan.
Bhima kills Dushasana, and drinks his blood

in pursuance of a vow made when he insulted Draupadi at the time of Yudhishtira lost his wife and kingdom.

Plate No. Lxi :

Sketch by Makhliis; painted by Madho.

Arjuna kills Karna, the mythical child of the sun.

Plate No. Lxii :

Sketch by Daswant; painted by Paras.

The deities Indra, Shiva and Brahma are seen in the sky with Gandharvas, after Arjuna has conquered Karna (a part plate of Lxi).

Plate No. Lxiii :

Sketch by Daswant; painted by Bhagwan.

Death of Salya, king of Madra.

Plate No. Lxiv :

Sketch by Baswan; painted by Gulam Nabi.

Battle between Bhima and Duryodhana, chief of the Kauravas, in which the thigh of the latter is unfairly broken sages appear in the sky, while the head of Raja Bibirik witnesses the scene from a tree.

Plate No. Lxv :

Sketch by Basawan; painted by Gulam Nabi.

(part plate of Lxiv) Balrama endeavouring to check Bhima from striking Duryodhana an unfair blow. The deities Vishnu, Shiva, Brahma and Indra appear in the sky.

- Plate No. Lxvi : Sketch by Lal; painted by Khem Karan.
Balrama attacking Bhima, after he had
conquered Duryodhana.
- Plate No. Lxvii : Sketch by Daswant; painted by Mahesh.
Aswatthaman attacks the Pandavas camp at
night, but is prevented by the god Siva,
whom he propitiates, and is then allowed
to enter.
- Plate No. Lxviii : Sketch by Daswant; painted by Miskin.
Aswatthaman kills Dhrishtadyumna, in the
camp of Pandavas, by stamping upon him.
Kripa and Kritavarma with the gate.
- Plate No. Lxix : Sketch by Daswant; painted by Sarwan.
Night assault of the Pandavas camp, in
which a huge ghoul (or female figure) rises
out of the dead body of Sikhandin and
drinks the blood of the slain. She is
called kal-ratri.
- Plate No. Lxx : Sketch by Daswant; painted by Basawan.
Continuation of the night assault of the
Pandava camp in which the sons of Draupadi
are slain.
- Plate No. Lxxi : Sketch by Tara; painted by Daswant.
Krishna and the Pandavas asking Raja

- Plate No. Lxxviii : Sketch by Tara; painted by Jaswant
Dharma, god of justice and right, tries
Sudarshana, a pious Raja, and his wife;
who had retired to the forest to live a
good and pious life; and finds both truly
charitable.
- Plate No. Lxxix : Sketch by Lal; painted by Bhagwan.
Trial of Ashtavakra.
- Plate No. Lxxx : Sketch by Mukund; painted by Farrukh Chela.
Indra arriving to kill old women who
wanted to devour seven sages.
- Plate No. Lxxxi : Sketch by Kanha; painted by Basawan.
Bhima, Virsaketu and Meghavarna go in
search of a horse for Raja Yudhishtira's
sacrifice. Meghavarna seizes one (named
Savakarna) belonging to Raja Yuvaswa
and takes it into the clouds.
- Plate No. Lxxxii : Sketch by Lal; painted by Madho Kalen.
Battle between Bhima and Raja Yuvaswa
for the white horse- Savakarna.
- Plate No. Lxxxiii : Sketch by Ramdas; painted by Lal.
Defeat of Raja Yuvaswa. White horse is
brought before Yudhishtira by Bhima,
Virshaketu and Meghavarna.

- Plate No. Lxxxiv : Sketch by Jagjiwan; painted by Basawan.
Bhima arrives at Dwarka to invite Krishna to the Ashwamegha.
- Plate No. Lxxxv : Sketch by Tara; painted by Ramdas.
Yudhishthira orders for the reception of Krishna.
- Plate No. Lxxxvi : Sketch by Tara; painted by Ramdas.
White horse is being taken carefully to the Zenana, that the family of Krishna may see it, when Anusal takes it forcibly away.
- Plate No. Lxxxvii : Sketch by Lal; painted by Paras.
Anusal is defeated by Virshaketu, son of Karna.
- Plate No. Lxxxviii : Sketch by Daswant; painted by Bhura.
Yudhishthira, Krishna and Pandavas, hold a great feast at Hastinapur before the horse is set at liberty.
- Plate No. Lxxxix : Sketch by Lal; painted by Mukund.
Sacrificial, white horse is entrusted to Arjuna.
- Plate No. Xc : Tulai
(First adventure of the white horse).
Raja Nildhavaj attempts to seize it.

- Plate No. Xci : Jagan.
Second adventure of the white horse, in which the animal rubs himself against a rock and cannot get free.
- Plate No. Xcii : Khen Karen.
Third adventure of the white horse, in which he enters in the country of Raja Hansadhwaia.
- Plate No. Xciii : Sketch by Lal; painted by Tulai.
Third adventure of the white horse, continued: Prince Sadhavana slain by his arrow.
- Plate No. Xciv : Mahesha.
Third adventure of the white horse, continued: Suratha, the general of Hansadhwaia, is dragged by Hanuman.
- Plate No. Xcv : Sketch by Anis; painted by Jagjiwan.
Fourth adventure of the white horse, in which he enters a pond and is changed into a mare and then into a tiger.
- Plate No. Xcvi : Artist's name is not given.
Fifth adventure of the white horse, in which Arjuna defends him from Paramitra Queen of the Amazons.
- Plate No. Xcvii : Artist's name is not given.

Six adventure of the white horse, in which he enters the country where the trees produce men and animals for fruit and the king and men have blanket ears.

Plate No. Xcviii : Kanha.

Hanuman descends from the flag-staff of Arjun's chariot and destroys the she-demons-fighting on behalf of Vibishana.

Plate No. Xcix : Sketch by Kanha; painted by Dara.

Arjuna defeats Vibishana.

Plate No. C : Sketch by Daswant; painted by Miskin.

Seventh adventure of the white horse in the country of Manipura-ruled by Arjun's son Vibhruvahana.

Plate No. Ci : Sketch by Mahomed Sharif; painted by Kesu.

(Story of Rama's Ashwamehja, told to Raja Janamejava).

Sita left in forest by Lakshmana -brother of Ram; gives birth to Lava and Kusha.

Plate No. Cii : Nana.

Rama's sacrificial horse is seized by Kusha and Lava who, defeat Lakshmana and Satrugana.

Plate No. Ciii : Madho Kalan.

- Kusha kills Satrugan's general.
- Plate No. Civ : Sketch by Mohamed Sharif; painted by Banwari.
Kusha wounds Satrugana-brother of Rama.
- Plate No. Cv : Sketch by Mohamed Sharif; painted by Banwari.
Rama hears of his defeat by Kusha and Lava,
while performing Ashwamegha ceremonies.
- Plate No. Cvi : Sketch by Menu; painted by Basawan.
Kusha kills Kalajit-Lakshman's general.
- Plate No. Cvii : Artist's name is not given.
Kusha fights.
- Plate No. Cviii : Sketch by Daswant; painted by Bhagwan.
Kusha and Lava defeat Hanuman.
- Plate No. Cvi : Sketch by Lal; painted by Paras.
Defeat of Hanuman and Jambant by Kusha and
Lava.
- Plate No. Cx : Sketch by Lal; painted by Chatarbhuj.
Arjun's army defeated by his son Vibru-Vahana.
- Plate No. Cxi : Sketch by Lal; painted by Bhagwan.
Vibru Vahana slays his father-Arjuna with a
crescentic tipped arrow.
- Plate No. Cxii : Sketch by Basawan; painted by Tulai.
Vibru-Vahana fights snakes to secure mani to
restore the life of Arjuna.

- Plate No. Cxiii : Sketch by Madho; painted by Basawan.
Krishna, Bhima, Kunti, Subhadra and others
come to Hastinapur on Garuda.
- Plate No. Cxiv : Sketch by Lal and Mahesh; painted by Narain.
Sheshnaga replaces Arjun's head and restores
him to life.
- Plate No. Cxv : Sketch by Basawan; painted by Kanha.
Eight adventure of the white horse in the
country of king Tamredhraya, who is also
performing an Ashvamegha. He throws Arjun
into the air.
- Plate No. Cxvi : Sketch by Lal; painted by Bhagwan.
Continuation of the eight adventure of the
white horse in the country of the Raja of
Ratanapur.
- Plate No. Cxvii : Sketch by Basawan; painted by Anis.
Viravaman, Raja of Sarevastu, detains the
white horse and Arjuna.
- Plate No. Cxviii : Sketch by Tara; painted by Tulsi.
Story of Bikya and Chandrahasa.
- Plate No. Cxix : Sketch by Madho; painted by Lal.
Bikya is married to Chandrahasa.
- Plate No. Cxx : Sketch by Basawan; painted by Chitra.

Bikya's father plotting the death of Chendrahasa,
killed his own son and committed suicide.

Plate No. Cxxi : Sketch by Basawan; painted by Kanha.
Yudhisathira performing Ashwamegha.

Plate No. Cxxii : Sketch by Basawan; painted by Kanha.
Bhima decapitates the horse which ascends to
heaven.

Plate No. Cxxiii: Sketch by Lal; painted by Shankaran.
Indra, at the request of Krishna, appears as
a low caste man and offers amrita to Rishi
Utanka but is refused.

Plate No. Cxxiv : Sketch by Basawan; painted by Miskinah.
Rishi Utanka recovers earrings.

Plate No. Cxxv : Sketch by Mukund; painted by Lal
Birth of Parikshit.

Plate No. Cxxvi : Sketch by Basawan; painted by Chaterbhuj.
Sage of Vyasa consoles Dhritrashtra and his
family.

Plate No. Cxxvii: Sketch by Basawan; painted by Chaterbhuj.
(part plate of Cxxvi) Ghost of the slain
horses rising from the Ganges.

Plate No. Cxxviii: Bhagwan.
Satyaki taunts and kills Kritevarman at a
feast of the Yadava family at Prabhasa.

- Plate No. Cxxix : Bhagwan.
The Andhakas and Yadavas destroy each other at Prabhasa.
- Plate No. Cxxx : Basawan.
Death of Balrama-brother of Krishna.
- Plate No. Cxxxi : Mukund.
Krishna shot by Jara, a bhil-hunter.
- Plate No. Cxxxii : Mukund.
Tortures of the damned in hell shown to Yudhishtira.
- Plate No. Cxxxiii : Mukund.
(part plate of Cxxxii) Yudhishtira beholds the Terror.
- Plate No. Cxxxiv : Paras.
Krishna lifting the mountain Goverdhana on his finger.
- Plate No. Cxxxv : Thirpal.
Krishna killing the demon Kesi.
- Plate No. Cxxxvi : Artist's name is not given.
Krishna killing Raja Kansa.
- Plate No. Cxxxvii : Farokh Chela.
Krishna and Balrama fight the army of Jarasandha.

- Plate No. Cxxxviii : Madho Kalen.
Krishna enthroned in an assembly of kings.
- Plate No. Cxxxix : Artist's name is not given.
City of Dwarka-built by Visvakarma, for
Krishna.
- Plate No. CXL : Artist's name is not given.
(part plate of Cxxxix) Dwarka city.
- Plate No. CXLi : Mukund.
Battle between Krishna and Indra for the
possession of the tree of life, Kalp-briksha.
briksha.
- Plate No. CXLi1 : Tulsi.
Krishna kills and defeats Nikumbha.
- Plate No. CXLi11 : Tripal.
Shiva slaying the demon Andhaka.
- Plate No. CXLiv : Sketch by Lal; painted by Chaterbhuj.
Pradyumna, son of Krishna, slaying the
demon Vajrenbha.
- Plate No. CXLv : Sketch by Khem Karen; painted by Basawan.
Pradyumna Killing Sambar.
- Plate No. CXLvi : Tulsi Kalen.
Banasur overcome by Krishna.
- Plate No. CXLvii : Artist's name is not given.
Vishnu in his dwarf incarnation.

Baroda Manuscript :

Razmnama preserved in the Baroda Museum and Picture Gallery, Baroda (Gujrat) is far from complete. This copy contains only 32 scattered, loosed sheets displaying miniatures on the front and text on their back. From the contents of these folios, name of the scribe and the place where it was composed; is not traced. It is written in Nastaliq handwriting on buff-shade paper in black-ink. All the leaves are equal in size; that is 18.5 cm. x 30.5 cm. A full page contains 27 lines, measuring 9.5 cm. in length. The written surface is measured 18.5 cm. x 30.5 cm. Several bands of line - 4 to 5 in number drawn in black or blue colours with gold-pigment- are employed to close the text and illustrations on their margins. The scale of miniatures vary from 10.5 cm to 15.8 cm into width and 19.5 cm to 28.5 cm in height.

18

Paintings display 19 names of the painters, a few of which popularly known for their works in the other manuscripts; of the Akbar's court. Mostly these are written in black-ink, though

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18. Ahmed Kashmiri; Bahasan; Banwari Khurd; Bhawani; Bulaqi; Dhannu; Fatto; Hazi; Hussain; Jagjiwan; Jamshed; Khaiman; Madho Gujrati; Narain; Pak; Paras; Phiroz son of Samal; Qabul; Sagarjan.

a few in red; on the lower margin of the border. Three illustrations¹⁹ are unsigned. Occasionally artist's names are followed with the word Anai (= colouring or painting).

All the miniatures are remargined and preserved in loose-sheets at the Museum. Their pigments are yet fresh. However, unfortunately, a few are damaged on margins.

Manuscript bears accession no. 198/1-32, in the Baroda²⁰ Museum and Picture Gallery. The location of the manuscript from the date of its colophon, is difficult to be ascertained. The colophon may be recorded from plate no. 31- painted by Pak artist, displaying Agni, disguised as a pigeon, seeking king Usinara's protection- dated 1007 of the Hijri era, corresponding to 1598 A.D.

List of the paintings :

- I : (could not be accessible to us)
- II : Title page of the manuscript.(10.5 cm x 6.8 cm.)
- III : Indra meeting Yugal and Shyamala; painted by Bulaqi.
(14.3 cm. x 22.7 cm.)

19. Plate No. 17, 18 and 26.

20. Date of its accession is not clear from the present records, accessible to us at the Museum.

- IV : Parrots advice to Indra; painted by Hazi (11.5 cm. x 20.7 cm.)
- V : Vyas with his disciples; painted by Paras. (14.5 cm. x 24 cm.)
- VI : Gift of Parsurama to Kashyapa; painted by Fatto(?). (13.4 cm. x 24.7 cm.)
- VII : Krishna invoking Ganesha; painted by Narein. (13.5 cm x 20.5 cm.)
- VIII : A battle scene; painted by Madho Gujrati. (14 cm. x 24.8 cm.)
- IX : Raja of Banaras and his sons; painted by Bhaveni. (15.5 cm. x 24.8 cm.)
- X : Bhishma and Yudhishtira in conference; painted by Qabul. (12.8 cm. x 26.8 cm.)
- XI : King seated inside a camp; painted by Dhannu (or Dhannu). (11.5 cm. x 21 cm.)
- XII : Indra and Amravani, wife of Devasarma; painted by Banwari jurd (?) (= Khurd). (11 cm. x 21.5 cm.)
- XIII : Nakula learning astronomy; painted by Pak. (13.8 cm. x 23.8 cm.)
- XIV : Raja Sanjeva assaulted by dacoits; painted by Bulaqi. (11 cm. x 20.4 cm.)
- XV : King (Karna ?) asking blessings from a sage; painted by Jagjiven.

- XVI : Yudhishtira and Arjun; painted by Bhaveni.
(12 cm. x 21.2 cm.)
- XVII : Shrine of Shiva - devotees bringing offerings;
artist's name is not given. (16.2 cm. x 28.3 cm.)
- XVIII : An interview of a king with a Rishi; artist's name
is not given. (15.5 cm. x 27.5 cm.)
- XIX : Indra in his heavenly garden; painted by Ahmed
Kashmiri. (10.6 cm. x 19.7 cm.)
- XX : Indra in heaven, served by apsaras; painted by
Ahmed Kashmiri. (13.4 cm. x 23.3 cm.)
- XXI : King Daropada performing sacrifices; painted by
Saparjan. (10.8 cm. x 20.2 cm.)
- XXII : The serpent sacrifice of Jammejaya; painted by
Dhanu (or Dhannu). (10.8 cm. x 20.3 cm.)
- XXIII : Pandavas and Draupadi visiting Gandhari; painted by
Khaiman. (14.4 cm. x 24.5 cm.)
- XXIV : Raja hunting deer; painted by Hussain.
(10.8 cm. x 20 cm.)
- XXV : Seeking help for the wounded man; painted by
Phiroz son of Samal. (11.6 cm. x 21.4 cm.)
- XXVI : Yudhishtira and Krishna conversing; artist's name
is not given. (15.8 cm. x 28.2 cm.)
- XXVII : Sisupala -Vadh; painted by Jamshed. (13 cm. x 22.6 cm.)

- Plate No. XXVIII : Advice of Bhishma to Yudhishtira; painted by Bahasan. (12.2 cm. x 21 cm.)
- Plate No. XXIX : The horse sacrifice (Ashva-megha); painted by Dhanu (or Dhannu). (11 cm. x 20.3 cm.)
- Plate No. XXX : King Yudhishtira distributing alms to poor; painted by Jamshed (?). (14.3 cm. x 24.5 cm.)
- Plate No. XXXI : Agni, disguised as a pigeon, seeking king Ushinara's protection; painted by Pak; dated 1007 A.H. (15 cm. x 24 cm.)
- Plate No. XXXII : A battle between Kauravas and Pandavas; painted by Jagjivan. (20.4 cm. x 14.2 cm.)

APPENDIX NO. 6

TARIKH-I-KHANDAN-I-TIMURIA

The 'Tarikh-i-Khandan-i-Timuriya' in the Khuda Baksh¹ Oriental Public Library, Patna (BIHAR) is far from complete: it contains only 338 folios including 132 miniatures of which 16² miniatures are double-page-illustrations. The manuscript is³ defective on both ends. It opens in the middle of introduction and ends immediately after the account of Akbar's second campaign in Gujrat, in the 19th year of his reign (A.H. 981 = A.D. 1573).

The name of the author and the title of the work is not found in the text. The place where the manuscript was composed, is not known. Present copy deals with the History of Timur and his successors in Iran, and of Babur, Humayun and Akbar down to the 22nd. year of his reign. The history of 20th, 21st and 22nd years is wanting. In the beginning of the manuscript, author has praised 'Zafar Namah - a well known history of Timur, written by Sharaf-ud-Din Ali Yazdi (A.H. 858 = A.D. 1454).

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1. Persian MS. No. 107.
 2. Folios 166-17a; 20b-21a; 23b-24a; 40a-40b; 44b-45a; 48b-49a; 53b-54a; 55b-56a; 61b-62a; 65b-66a; 67b-68a; 89b-90a; 103b-104a; 128b-129a; 131b-132a and 147b-148a.
 - 3.

In the latter parts he often quotes the 'Tuzuk-i-Baburi' as his source. It is found that the account of Sultan Hussain Mirza and the short sketches of all the famous men of his time (folios 233a - 236b) are taken exclusively from the said work.

While going through the manuscript one does not come across the headlines, whereas the spaces are left blank. There are several lacunae. The contents with the reference of folio number can be noted as follows :

- | | | |
|------------|---|---|
| Folio 7a | : | History opens with the Timur's march in search of Amir Husain. |
| Folio 12b | : | Timur's campaign in Samarqand. |
| Folio 20a | : | Timur's march against Kabul. |
| Folio 29a | : | Timur's expedition to Herat. |
| Folio 51b | : | Timur's march against Iraq & Fares. |
| Folio 70b | : | Timur's expedition to Hindustan. |
| Folio 102b | : | Timur's campaign in Bagdad. |
| Folio 134a | : | Death of Timur. |
| Folio 136b | : | Mirza Khalil's installation on the throne of Samarqand. |
| Folio 138a | : | History of Mirza Shah Rukh who ascends the throne of Khurasan. |
| Folio 295b | : | Death of Humayun and accession of Akbar. |
| Folio 296b | : | Akbar's battle with Hemu, and the defeat and death of the latter. |

- Folio 301b : Bairam Khan's revolt.
- Folio 312a : Akbar's campaign in Gujrat.
- Folio 325a : Akbar's conquest of Chittore.
- Folio 328a : Akbar obtains Ranthambore.
- Folio 333a : Victory of Sarnal.
- Folio 334a : Conquest of Surat.
- Folio 335b : Akbar's second campaign in Gujrat and its conquest. (This event took place in the 19th year of Akbar's reign, A.H. 981 = A.D. 1573).

Manuscript is written in black ink in a beautiful Nastaliq handwriting on well processed paper. The sizes of the sheets vary: Sometimes the height exceeds 15 $\frac{1}{2}$ inches and sometimes it is below 11 inches, the width is from 10.5 inches to 6.5 inches. One full-page contains 21 lines and the space for calligraphy measures 15.7 x 26 cm.

Bands of lines are employed to decorate the borders on each folio. These lines vary from six to eight in number in the space of 0.5 cm.

The manuscript is remarkable for the number of illustrations, drawn by the artist's of the Akbar's court. On a few
4
folios name of painters are displayed cut on the margins, whereas

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4. Folios 15a, 24a, 24b, 40, 40a, 40b, 42b, 55b, 56a, 113b, 145b and 157b.

70 are readable. Mostly these are written in red-ink, though a few in black.

Name of the articles :

(1) Aisar (2) Ali son of Mukhlis (3) Anant (4) Asi (5) Bahzad
(6) Banwali (7) Banwali Khurd (8) Banwali Kalan (9) Banwari
Kalan (10) Basawan (11) Bhagwan (12) Bhimjeo Gujrati (13) Bhura
(14) Bundi (15) Chatermoni (16) Chetra (17) Devjeo (18) Devjeo
Gujrati (19) Dhanno (20) Dharam Das (21) Farrukh Chela (22)
Farrukh Kalan (23) Gang Sing (24) Husain Naqqash (24a)
Haider Kashmiri (25) Jagan (26) Jagannath (27) Jagjiwan (28)
Kamal Kashmiri (29) Kesi (30) Kesi Kahar (31) Kesi Kalan (32)
Khem (33) Khem Karan (34) Kheman Sangtrash (35) Lal (36) Luma-
nka (37) Madhu (38) Madhu Khurd (39) Madhu Kalan (40) Manohar
(41) Miskin (42) Miskina (43) Mohammad Kashmiri (44) Mukhlis (45)
Mukund (46) Mulla Sshah-Mohammad (47) Nama (48) Naman (49)
Nanha (50) Nand-Gwaliari (51) Narain (52) Nar Singh (53) Param-
jeo Gujrati (54) Paras (55) Ram Das (56) Sahu (57) Sarju
Gujrati (58) Sanvalh (59) Sarvan (60) Shankar (61) Sur
(62) Sarju Gujrati (63) Sirdas (64) Suraij (65) Surjan (66)
Surju (67) Tara (68) Tarayya (69) Tulsi Kalan.

Out of 132 illustrations 65 display the name of two artists. In such cases artist's name are followed with the words Tarah (Sketch or Drawing) and Amal (colouring or painting). Sometimes Range Amal

word is prefixed to the name. In a few cases the Tarah and Anal is by one artist and the Chehra nami (Face-Drawing) by another.

Pigments are yet fresh. Unfortunately a few paintings are damaged on margins. The whole manuscript is remargined, and bounded in a red-album decorated with a spray of ornamental motifs in the geometrical settings-drawn in gold pigment.

First fly-leaf of the copy bears 7 seals. One, extreme above in the right side is the seal of Shah Alam Bakshi Mohammed Ali and the second a little below to it, bears the sign of Shah Jahan Badshah. Rest seals are faded in condition. Besides the seal there are several Ard-didahs. Those are legible read thus:

1. Abdullah Chulpi
2. Khawaja Suhail
3. Khawaja Hilar
4. Abdul Gafur
5. Muhammad Baqir
6. Nur Muhammad

Second fly-leaf bears an autography of Shah-jahan.

List of the paintings of the manuscript- Tarikh-i-Khandan-i-Timuria.

Plate I : Folio 2b. Timur, when a child, is playing the king and other children are playing the part of

the darbaries ready to excecute his order. Sketch by Basawan; painted by Jagjiwan Kalan. (18 x 27.5 cm)

Plate II : Folio 3b. scene in a mosque, the Moazzim is calling the faithful to prayer. Sketch by Madho Kalan; painted by Tulsi Kalan. (28.4 x 17.2 cm)

Plate III : Folio 4b. Timur is holding a musical party. Sketch by Basawan; painted by Bhagwan. (17.3 x 29 cm)

Plate IV : Folio 5b. Timur is seated on the throne. Sketched and painted by Mullah Shah Mohammad. (17.3 x 27.5 cm)

Plate V : Folio 6b. Timur is returning from Amir Hussain's place. Sketch by Basawan, painted by Tara. (17.4 x 28.4 cm)

Plate VI : Folio 7b. Timur marches on to Amir Hussain whom he meets in a jungle and embraces. Sketch by Basawan; painted by Nand Gwaliyari. (21.5 x 32 cm)

Plate VII : Folio 8b. Timur, along with Amir Hussain marches on to Tukul Khan, the ruler of Hanuque. Amir Khan's charger is shot with an arrow, but his wife gets down and offers her own horse to her husband. Sketch by Surjan; painted by Basawan. (31.5 x 21 cm)

Plate VIII : Folio 9a. Qaramji, Amir Hussain's son arrived with a reinforcement of a hundred horsemen. Sketch by Basawan; painted by Surjan. (22.8 x 37 cm)

- Plate IX : Folio 10b. An engagement between Timur and Ilyas Khan at Tash-Arلاغhi, Simandar Uglam, Amir Hamid and Usuf Khaja are taken prisoners. Artist Khem. (22.5 x 37 cm).
- Plate X : Folio 11b. Engagement between Ilyas Khan Uglam and Timur in which Timur was defeated and lost ten thousands men while crossing a marshy tract. Sketch by Kesu Kalan; painted by Surdas, son of Amir. (22.6 x 35.6 cm.)
- Plate XI : Folio 14a. Timur marches onwards early in the morning eventually to check Amir Hussain's forces in the narrows of Khurm. Sketch by Tulsi Kalan; painted by Aisar. (22.6 x 33.6 cm).
- Plate XII : Folio 15a. Timur reduces the fort of Quushi and defeats its governor Amir Musha. Artist's name is cut on the margin. (37.5 x 23 cm).
- Plate XIII : Folio 16b. Timur with 600 men crossing the river Jaihan. Sketch by Basawan; painted by Bhimjeu Gujrati. (22 x 34.5 cm).
- Plate XIV : Folio 17a. Timur crosses the river Jayhan to punish Nai ki Shah, the governor of Amuyah. Sketch by Basawan; painted by Shankar. (21.5 x 34 cm).

- Plate No. XV : Folio 18a. Timur crossing Khujand river and attacks Jahan Shah in Rabat Mulk. Sketch by Kean Kalan; painted by Bhagwan. (21.7 x 35 cm).
- Plate XVI : Folio 18b. Malik Bahadur hurriedly retreats on the approach of Timur's army. Artist Bhagwan. (21.5 x 35 cm).
- Plate XVII : Folio 20a. Amir Timur and Amir Hussain celebrating peace jointly at Qunduz. Sketch by Tulsi Kalan; painted by Ram Das (22.7x35.4 cm).
- Plate XVIII : Folio 20b. Timur with some Badakshnai prisoners crossing a narrow pass. Sketch by Tulsi Kalan; painted by Banwali. (23.5 x 35.4cm).
- Plate XIX : Folio 21a. A battle between Timur and the Badukshanis. Sketch by Tulsi Kalan; painted by Banwali Khurd. (21.9 x 34.8 cm).
- Plate XX : Folio 22b. Amir Timur reducing the fort of Hinaivas. Sketch by Lal, painted by Banwali Kalan. (23 x 36 cm).
- Plate XXI : Folio 23b. Khatai Bahadur spur his horse into the river and attacks the enemy single handed. Sketch by Lal; painted by Balwali Kalan. (24.4 x 31.7 cm.).

- Plate XXII : Folio 24a. Sheikh Ali Bahadur scales the wall of the fort of Kat. (24.2 x 36.3 cm).
- Plate XXIII : Folio 24b. Timur's army crossing the river Qarum to fight Hussain Sufi, the governor of Bokhara. (24.8 x 33.9 cm).
- Plate XXIV : Folio 26b. An engagement between Timur and Qamruddin, the ruler of Jattah. Sketch by Jagan; painted by Nand Gwaliari (19.2 x 30 cm).
- Plate XXV : Folio 28a. Timur calls Yusaf Sufi, the ruler of Khawarzem, to come out for duel fight. Sketch by Madhu Khurd; painted by Surjan. (22.5 x 35.5 cm).
- Plate XXVI : Folio 28b. Khwaja Laq seeks help from Timur against his brother Matbarg Sufi. Sketch by Madhu Khurd; painted by Surjan. (22.3 x 35.6 cm).
- Plate XXVII : Folio 30a. Malik Gheyasuddin receiving a role of honour from Amir Hussain at his darbar. Sketch by Basawan; painted by Nanha. (22.8 x 36 cm).
- Plate XXVIII : Folio 32a. Timur's men were treacherously attacked by the army of Sistun. Sketch by Tulsi Kalan; painted by Narain. (22.2 x 34.4 cm).

- Plate XXIX : Folio 37a. The fort of Wan-Wastan is besieged by Timur. Sketch by Madhu Khurd; painted by Bhagwan. (22.9 x 36.7 cm).
- Plate XXX : Folio 38a. Timur orders a general massacre of the people of Isfahan. Sketch by Kesi; painted by Madhu Kalan. (22.5 x 37.5 cm).
- Plate XXXI : Folio 40a. Timur, accepting the invitation of Sultan Mahmood, is on his way. (24 x 36.5 cm).
- Plate XXXII : Folio 40b. Marriage scene; daughter of Sultan Mohammad are being married to Amirzada Mohammad Sultan, Mir Mohammad and Shah Rukh. (24.6 x 37.5 cm).
- Plate XXXIII : Folio 42b. The scene of a big hunt in which Timur himself is taking part. (22.8 x 38 cm).
- Plate XXXIV : Folio 44b. A battle scene between Miran Shah and the king of Sabyawar. Sketch by Lal; painted (Kar) by Bundi. (23.7 x 33.5 cm).
- Plate XXXV : Folio 45a. Miran Shah encamps near Tus and grants an audience to the ruler of Tus. Sketch by Mukund; painted by Nama. (23.7 x 36 cm).
- Plate XXXVI : Folio 46b. Timur got a stone tower erected in the forest of Baligh-Taqie. Sketch by

- Keau; Painted by Surjan. (23 x 36.5 cm).
- Plate XXXVII : Folio 48b. Amirzada Umar Sheikh, son of Timur advancing with a strong army to give battle to the governor of Sabzwar. Sketch by Madhu Khurd; painted by Bhagwan. (23.4 x 36 cm).
- Plate XXXVIII : Folio 49a. An engagement between Timur and Tughtanish Khan, the governor of Sabzwar. Sketch by Keau Kalan; painted by Surjan. (23.5 x 36 cm).
- Plate XXXIX : Folio 51a. Timur lays siege to the fort of Sari on the river Qulmuz in Persia. Sketch by Mukund; painted by Banwari Kalan. (23.6 x 36.8 cm).
- Plate XL : Folio 53b. A battle between Timur and Shah Mansur, the ruler of Qila-e-Sufid. Sketch by Basawan; painted by Dhanno. (21.3 x 33.5 cm).
- Plate XLI : Folio 54a. Prince Shah Rukh has cast the head of Mansur at the feet of Timur's horse. Sketch by Basawan; painted by Bhura (21 x 33.5 cm).
- Plate XLII : Folio 55b. Timur is standing on the bank of Tigris to cross the river on a boat. Artist's name is cut on the margin (Nama ?). (23.6 x 36.4 cm).

- Plate XLIII : Folio 56a. Timur's soldiers are crossing the river Tigris. Artist's name is cut on the margin. (23.5 x 36.7 cm).
- Plate XLIV : Folio 57b. Amir Hussain the governor of Mikrikh has been brought before Timur after the reduction of that fort. Sketch by Basawan; painted by Ali son of Mukhlis. (22.4 x 34.5 cm).
- Plate XLV : Folio 58b. Timur orders the building of a tower with the heads of the slain and the demolition of the fort of Mikrik. Sketch by Basawan; painted by Kheman Sangtrash. (22.8 x 34.4 cm);
- Plate XLVI : Folio 59b. Prince Umar Sheikh while intending to attack the fort of Hermut, receives an arrow shot in his neck which proves fatal. Sketch by Jagan; painted by Surjan. (21.9 x 35.5 cm).
- Plate XLVII : Folio 60b. Carpets and tents are being spread over the ground as the ground has become extremely muddy and slippery due to rain. Sketch by Lal; painted by Ram Das. (24 x 36 cm).
- Plate XLVIII : Folio 61b. Timur lays seize to the fort of Alataq. Sketch by Basawan; painted by Sarju Gujrati. (23 x 34.4 cm)

- Plate XLIX : Folio 62a. The fort of Al-ataq is being attacked by Timur. Sketch by Basawan; painted by Parmanju Gujrati. (23 x 34.3 cm).
- Plate L : Folio 63b. Mirja Khwaja, the governor of fort Bala, sends his mother to Timur to secure a general amnesty. Sketch by Lal; painted by Surjan. (23 x 35.5 cm).
- Plate LI : Folio 65b. A battle between Timur and Tughtamisch Khan at Qalichag. Sketch by Lal; painted by Naman. (23.2 x 35.3 cm).
- Plate LII : Folio 66a. Prisoners of war of Qabechaq are brought before Timur. Sketch by Lal; painted by Mukhlis. (22.8 x 35 cm).
- Plate LIII : Folio 67b. Timur divastating the rich valley of Al-burz mountains. (23.3 x 35.5 cm).
- Plate LIV : Folio 68a. Timur takes by storm the fort of Kola and Taus. Sketch by Miskina; painted by Jagjiwan. (23 x 36 cm).
- Plate LV : Folio 69a.
Sketch by Kesu Kalan; painted by Banwali Kalan. (22 x 35.7 cm).
- Plate LVI : Folio 69b. A scene of massacre of the refugees in Mount-Al-burz. Timur's soldiers are on the boxes. Sketch by Kesu Kalan; painted by

Banwali Kalan. (22.2 x 36 cm).

- Plate LVII : Folio 72a. Malka Agha Khanum, wife of Prince Shah Rukh grants an interview to Tukul Khanam, the daughters of Khizr Khwaja Aghlam. Sketch by Kean Kalan; painted by Hussain Naqqash. (22.7 x 35 cm).
- Plate LVIII : Folio 73a. Timur with his army is descending the snow covered Katur mountains. Artist Dharm Das. (22.8 x 36 cm).
- Plate LIX : Folio 73b. Timur with hundred picked soldiers climbs to the top of a mountain to punish Seyah-Posh in his palace of refuge. Artist Dharm Das. (22.8 x 36 cm).
- Plate LX : Folio 78a. Timur assaults the fort of Patnair. Artist Tarayya. (23.6 x 35.7 cm).
- Plate LXI : Folio 80a. Battle between Mohammad, son of Firoze Shah Tughlaq, and Timur near Delhi. Sketch by Nar Singh (?); painted by Banwali Khurd. (25 x 37.5 cm).
- Plate LXII : Folio 89b. Amirzada Miran Shah offers presents to Timur, in order to be excused for his misconduct. But Timur refusing the presents confiscates his property and imprisons his females.

Maulana Mohammad Kohistani and Qutub Ali are hanged. Sketch by Farrukh Kalan; painted by Suraij Gujrati. (19.6 x 31.4 cm).

- Plate LXIII : Folio 90a. The interview of Amirzada Abu Bakr, Amir Sulaiman and nobles of Miran Shah Timur in the fort of Umar Tamen. Artist Paras. (23.5 x 35.4 cm).
- Plate LXIV : Folio 97a. Timur seizing the fort of Aleppo. Sketch by Lal; painted by Dhanno. (22 x 36.3 cm).
- Plate LXV : Folio 99a. Timur's fortified camp near Damaseas which was attacked by Egyptians from the river-side; Sultan Hussain, the governor of Egypt brought before Timur as prisoner. Sketch by Farrukh Kalan; painted by Suraij. (20.3 x 31.5 cm).
- Plate LXVI : Folio 101a. Timur crossing the river Euphratis. Sketch by Farrukh Chela; painted by Surjan. (23.2 x 35 cm).
- Plate LXVII : Folio 103b. Timur attacks Baghdad, Farrukh tries to escape with his daughter in a boat, but it serves as a target for Timur's archers and sinks at last with all its crews. Artist Madhu Kalan. (22.4 x 35.4 cm).

- Plate LXVIII : Folio 104a. After the seize of Baghdad the learned men of the city appear in the court of Timur and are granted amnesty and pardon. Artist Keshu Kahar. (23.1 x 35.8 cm).
- Plate LXIX : Folio 108b. Amirzada Khalil Sultan is attacking the fort of Manli on the river Tigris. Sketch by Farrukh Chela; painted by Narain. (23.2 x 34.6 cm).
- Plate LXX : Folio 110b. Mirza Muhammad Sultan conquers the fort of Qamach after a seize of 10 days by Timur's order. Sketch by Miskin; painted by Bhura. (21.5 x 36.5 cm).
- Plate LXXI : Folio 113b. A battle between Timur and Aildaram Bayazid. Artist's name is cut on the margin. (24 x 38 cm).
- Plate LXXII : Folio 115a. Timur is storming the fort of Ajmer by means of cannon. Sketch by Miskin; painted by Anant. (22 x 34.8 cm).
- Plate LXXIII : Folio 118a. The presentation of the sons of Smirzada Muhammad Sultan before Timur at a place called Unik. Sketch by Miskin; painted by Jagjiwan. (22.7 x 35.4 cm).

- Plate LXXIV : Folio 121a.
Sketch by Madho Khurd; painted by Suraj
Gujrati. (21.8 x 34.8 cm).
- Plate LXXV : Folio 122a. The king of Dudank agrees to pay
Jizya; but those who had taken refuge in the
caves are being put to death by Timur's
soldiers, lowered down into the caves in boxes.
Colouring (Rangemaji) by Chatermoni; face-
drawing (Chehre-kushi) by Jagannath.
(22 x 34.2 cm).
- Plate LXXVI : Folio 123b. Amir Barqa, the governor of
Hamdan hearing the death of Amirzada Mohammad
Sultan, has come to offer his heart-felt
condolence to Timur in his camp at Khazabag.
Artist Miskin. (22.1 x 34.8 cm).
- Plate LXXVII : Folio 126b. Timur receives Prince Umar
Sheikh and bestows on him the governorship
of Syria, Mesopotamia and Egypt. Artist Sur.
(23.8 x 36 cm).
- Plate LXXVIII : Folio 128b. Iskandar Sheikh, the ruler of
Gilan, kills his wife and son and dies fighting
sword in hand. Artist Sahu. (22.8 x 33 cm).
- Plate LXXIX : Folio 129a. The newly appointed governor
sends Iskandar Sheikh's head to Timur. Artist

- Chetra. (23 x 35.7 cm).
- Plate LXXX : Folio 131b. Amirzada Pir Muhammad is embraced by Timur. Sketch by Jagan; painted by Asl. (21.6 x 33.3 cm).
- Plate LXXXI : Folio 132a. Mulgi Baqa, the ambassador of Egypt offers presents including an Egyptian Giraffe. Artist Keshu Kahar. (22 x 33.6 cm).
- Plate LXXXII : Folio 134a. The death scene of Timur. Artist Jagjiwan. (24.2 x 36.7 cm).
- Plate LXXXIII : Folio 136b. Mirza Khalil Sultan ascends the throne at Samarqand. Sketch by Tulai Kalan; painted by Sarvan. (21.8 x 35.1 cm).
- Plate LXXXIV : Folio 138b. Amirzada Shah Rukh takes the crown and proclaims himself king of Herat. Sketch by Jagan; painted by Mukhlis. (23 x 34.2 cm).
- Plate LXXXV : Folio 140b. Mirza Umar invites his elder brother Abu Bakr to his tent and treacherously makes him prisoner. Artist Gang Singh (?). (22 x 34 cm).
- Plate LXXXVI : Folio 143b. Abu Bakr escapes to Khurasan after killing his guards. Artist Devjeu Gujrati. (21.4 x 34 cm).

- Plate LXXXVII : Folio 144b. Mirza Abu Bakr sets up Mirza Miran Shah on the throne. Artist Banwali Khurd. (22.6 x 35.2 cm).
- Plate LXXXVIII : Folio 145b. A battle between Abu Bakr and Umar Sheikh. (24.8 x 36 cm).
- Plate LXXXIX : Folio 146b. The murder of Mirza Sultan Hussain by one Nawsherwan Barlas. Artist Kamal Kashmiri. (21.6 x 35.5 cm).
- Plate XC : Folio 147a. Mirza Khalil Sultan defeats Pir Mohammad in the battle of Nasf. Artist Kesu Kalan. (21.6 x 35.5 cm).
- Plate XCI : Folio 148a. Mirza Shah Rukh is sending an ambassador to Mirza Khalil Sultan. Artist Banwali Kalan. (22.3 x 35 cm).
- Plate XCII : Folio 149b. Mirza Pir Muhammad sustains a defeat at the hand of Mirza Shah Rukh at Astrahad. Artist Kesu Kahar. (22.8x36.4 cm).
- Plate XCIII : Folio 154b. Mirza Jahangir comes out of the fort of Samarqand to receive Mirza Shah Rukh. Artist Ram Das. (20 x 31.3 cm).
- Plate XCIV : Folio 157b. Herqdad drags Sheikh Nuruddin down his horse and kills him by the order of Amir Shah Mulk. Artist's name is cut on the

- margin. (20.4 x 35.5 cm).
- Plate XCV : Folio 154b. Mawdud, drawing his sword, falls upon Ali Timur Baluchi and his men. But Ali Timur's son shoots Mawdud in the back with his arrow. Artist Bahzad. (28.5 x 23 cm).
- Plate XCVI : Folio 163b. Shah Rukh defeats Mirza Iskandar at Isfahan. Amir Ilyas, one of the generals of Shah Rukh is wounded while crossing the bridge. Artist Dharem Das. (23.2 x 35.5 cm).
- Plate XCVII : Folio 165b. Mir Baistaqra Pays homage to Mirza Shah Rukh at Shiraz. Sketch and painted by Haider Kashmiri, face-drawing by Nanha. (21.5 x 36 cm).
- Plate XCVIII : Folio 166b. Mirza Mohammad Jahangir and Mirza Mohammad Jagi are being entertained by Shah Rukh. Artist Bhimjeu Gujrati. (21.5 x 35.8 cm).
- Plate XCIX : Folio 170b. Mirza Shah Rukh wins a victory over the sons of Qara Yusuif at Bakshi. Artist Paras (20.7 x 33 cm).
- Plate C : Folio 177a. Ahmad was caught and killed for his attempt on the life of Mirza Shah

Rukh at Herat. Artist Mohammad Kashmiri.
(21 x 35.8 cm).

- Plate CI : Folio 178b. Mirza Shah Rukh receives the governor of Iran and Turan. Mohammad Jagi is making preparation to persue the enemy in accordance with the order of the Shah. Artist Dhanno. (22 x 34 cm).
- Plate CII : Folio 182a. Mirza Fakhar pays homage to Shah Rukh. Artist Anant. (19.4 x 33.1 cm)
- Plate CIII : Folio 186a. The coffin of Mirza Shah Rukh. Artist Bhagwan. (22.6 x 32 cm).
- Plate CIV : Folio 193a. Mirza Abdullah wins a victory over Mirza Sultan Abu Sayeed in a battle near Samarqand. Artist Kesi Khurd. (22.4 x 33.3 cm).
- Plate CV : Folio 194b. The head of Abdullah is being presented to Sultan Abu Sayeed after the defeat of Abdullah near Shiraz. Artist Randas. (20 x 32.8 cm).
- Plate CVI : Folio 196b. Mirza Abu Sayeed gives a battle to Abul Quasim Baber Khurasani in Samarqand. Amir Khalil and Maulana Ahmad Yaswal, the leaders of the Khurasani are

brought in chain before Mirza Abu Sayeed.

Artist Nand gwaliari. (21.2 x 33.2 cm).

Plate CVII : Folio 202a. A battle between Mirza Abu Sayeed and Aland-Daula near Sarakh. Artist Talsi Kalam. (22.8 x 35.1 cm).

Plate CVIII : Folio 205b. Mirza Abu Sayeed gives a magnificent entertainment to his friends at Kankal. Painted by Khem Karen; face drawing by Madhu. (20.4 x 34.6 cm).

Plate CIX : Folio 206b. The ambassador of Mirza Yusaf is receiving permission from Sultan Abu Sayeed to return to his master. Painted by Anant; face drawing by Sanvlah. (21.5 x 35 cm).

Plate CX : Folio 226a. A battle between Badaruzzaman Mirza and Muzaffar Hussain Mirza. Artist Nand Gwaliari. (20.5 x 34.7 cm).

Plate CXI : Folio 227b. Sultan Hussain, after defeating Badaruzzaman who runs away to the Ghur hills, is receiving Masud Mirza; to whom he marries his daughter, Baigam Sultan, afterwards in recognition of his services. Artist Bhura. (20.5 x 35.3 cm).

Plate CXII : Folio 230a. Sultan Hussain is on his way to Herat. Amir Ali Shair has come to pay his

homage to him but becomes nervous and is being helped to steady himself by two of his nobles. Artist Kham Karen. (20.7 x 35.8 cm).

Plate CXIII : Folio 238a. Amir Sultan Hussain goes out with his nobles and courtiers to receive his son Badruzzaman. The mother of Badruzzaman also accompanies her husband. Badruzzaman is being embraced by his father and forgiven for his rebellion. Sketched and painted by Nand Gwaliari, face-drawing by Manohar. (21 x 35 cm).

Plate CXIV : Folio 241b. Bhuruk Ughlam attacks the house of Yunus Khan, father-in-law of Amir Sultan Hussain, but is killed by Yunus Khan and his head is raised on the point of a spear. Artist Paras. (20.5 x 33.5 cm).

Plate CXV : Folio 246b. Mirza Zahiruddin Babar enters the fort of Samargand at night with a small number of picked soldiers and after killing the door-keepers takes possession of it. Artist Kham. (19.8 x 33.4 cm).

Plate CXVI : Folio 248a. Mirza Zahiruddin Babar, being defeated by Shaibak Khan, crosses the river Kuhnak and proceeds to Samargand. Artist

Banwari Khurd. (21 x 35.5 cm).

Plate CXVII : Folio 252a. Khan Mirza and Mohammad Hussain Mirza are brought before Babur in chain, but are pardoned on account of their close relationship to him. Painted by Mohammad Kashmiri; face-drawing by Mukund. (20.8 x 32.5 cm).

Plate CXVIII : Folio 253a. Shah Baig and Mohammad Muqim Arghun invite Babur to Kandhar with the intention of false with him. Babur goes to Kandhar, and after defeating has false hosts occupies the fort. Artist Kesi Khurd. (21 x 34.8 cm).

Plate CXIX : Folio 254a. Celebrating the birth of Humayun at Ark, Kabul. Artist Surju or Surjeo. (21.3 x 35. cm).

Plate CXX : Folio 260b. Mirza Kamran is being invested with the governorship of Qandhar. Artist Khem. (20.5 x 33.2 cm).

Plate CXXI : Folio 269a. A battle between Babur and Rajas of Hindustan (Maden Rai, Hasan Khan Mewati and Udal Singh) on the out-skirt of Khanwa. Artist Dhanno. (21.4 x 35.8 cm).

Plate CXXII : Folio 273b. Accession of Humayun to the throne of Delhi. In the darbar, Mirza Kamran

is standing before Humayun and receiving the governorship of Qandhar, Afghanistan and the Punjab. Artist Ram Das. (22.7 x 34.8 cm).

Plate CXXIII : Folio 276a. Shah Bahadır is being pursued by Humayun and his men. Artist Khem Karan. (21.8 x 35.5 cm).

Plate CXXIV : Folio 277b. Humayun, fearing treachery from Ikhtiyar Khan, governor of Champanir, enters the fort by night and occupies it. Artist Paras. (21.9 x 35.7 cm).

Plate CXXV : Folio 284a. Birth of Akbar. Turdi Beg Khan conveys the happy tidings to Humayun. Painted by Khem; face-drawing by Lal. (20.2 x 35.4 cm).

Plate CXXVI : Folio 322a. Akbar while hunting on the outskirts of Thaneshwar learns that a large fair is being held at Kola- city at a short distance from his hunting camp and goes to the place. The jogis and Sannayasis of the place, in accordance with their custom having divided themselves into two groups on the sun- ellipse day, were fighting with

swords and spears. Akbar helped the weaker party with some of his sword-men with the result that the party thus helped comes out of victories. The head of Jogis learning that Akbar is there goes forward to him and pays his homage. Painted by Jahjiwan; face-drawing by Miskina. (21.4 x 35.2 cm).

Plate CXXVII :

Folio 323a. Akbar after defeating Ali Quli Khan, his rebellious general, is receiving his head. Bahadur Khan, the brother of Ali Quli Khan, and others are brought before him as prisoners. Bahadur Khan is pardoned by generous emperor. Artist Kesi Khurd. (21.9 x 35.6 cm).

Plate CXXVIII:

Folio 326b. The seize of the fort of Chittore. Akbar is standing on the wooden structure built by him in front of the fort. Akbar discerns Jaimal, the Rajput chief, in the flash light of cannons, takes aim and shoots him down the parapets. Artist Paras. (21.6 x 35 cm).

Plate CXXIX :

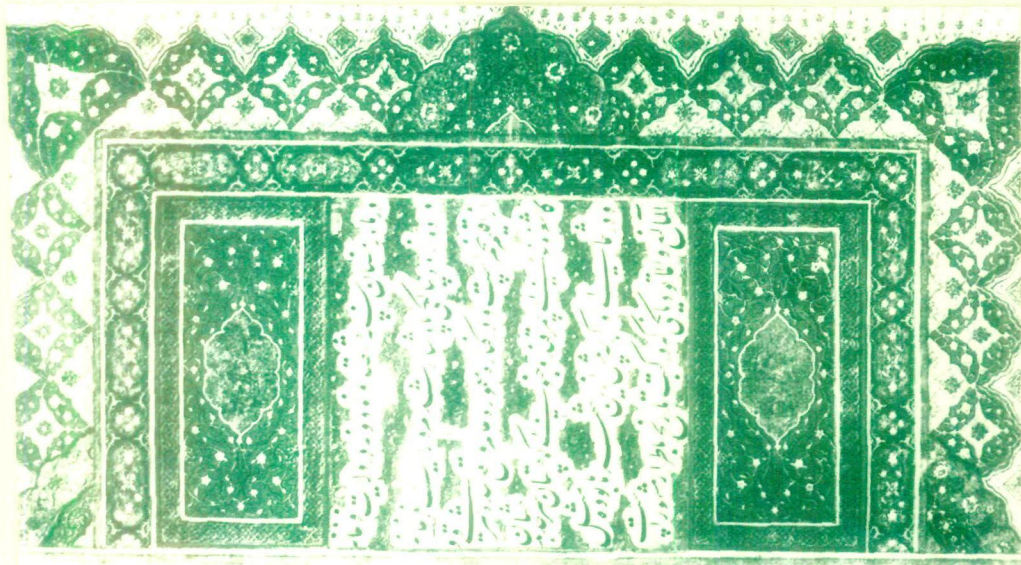
Folio 328b. Surjan Singh the governor of Ranthambhore-comes with presents to pay his

homage to Akbar, during the interview submits the keys of the fort to him. Artist Devjeo. (20.6 x 33.6 cm).

Plate CXXX : Folio 331a. Akbar on his way to Pakpatan comes across a large number of wild asses of which he bags sixteen. Artist Lumanka. (20 x 32.5 cm).

Plate CXXXI : Folio 333b. A battle between Akbar and Ibrahim Hussain Mirza, the governor of the district of Sarnal. Ibrahim sustain a severe defeat. Artist Banwari Khurd. (22.2 x 34.6 cm).

Plate CXXXIII : Folio 337b. A battle between Akbar and Mohammad Hussain, king of Gujrat. Akbar takes leading part in the battle and inflicts a severe defeat on the Gujratis. Artist Kesu Khurd. (22.2 x 35.3 cm).



CXXV

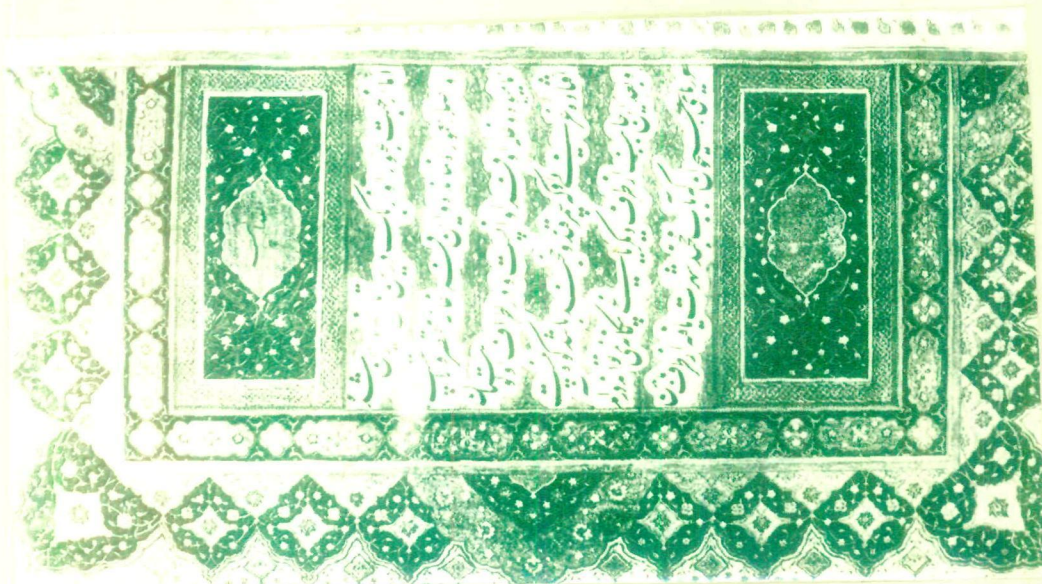


PLATE CXXV

Appendix 7

Tuzuk-i-Baburi

(a) National Museum, Delhi-Manuscript

The Delhi manuscript is a collection of loose sheets. In all it contains 145 painted folios of which only 54 bear the names of the artists which are 40 in number. 55 paintings are unsigned while the rest have the names either written illegibly or have got half eliminated at the time of cutting out the margins.

<u>Plate No.</u>	<u>Theme</u>	<u>Folio No.</u>	<u>Artist's name.</u>
1.	Traders in Kandbadam	4	Surdas
2.	A deserted place near Kunjand	-	Surdas
3.	Babur meets Royal ladies	-	-
4.	Babur with his nobles in Andjan	-	-
5.	Nobles greet Babur	-	Cut on margin
6.	Sultan Ahmad Mirza's army crossing the river.	16	x
7.	Babur's camp near Andjan	x	x
8.	Babur meets to Ian Daulat Begum.	x	Sarwan
9.	Babur meets to Ian Daulat Begum.	x	x
10.	Submission of Baqi Chighaniani to Babur.	x	Naqi khanazad
11.	Seige of a fort in Sahrukha	x	x
12.	Battle near Hisar	x	Shivdas

<u>Plate No.</u>	<u>Theme</u>	<u>Folio No.</u>	<u>Artist's name.</u>
13.	Submission of a noble to Babur.	x	x
14.	Battle near the foot hills of Ambarkot.	x	x
15.	Babur greeted by his nobles	x	x
16.	Babur at Khayaban during the expedition.	x	Cut on margin
17.	Submission of a rebellion to Babur.	16	Illegible
18.	An expedition scene	x	x
19.	Nobles greet Babur	x	Cut on margin
20.	Illness of Babur	x	x
21.	Babur at conversation with his nobles.	58	Miskin
22.	Jahangir Mirza and Tambal being driven out by the citizens of Oush.	60	Madhav
23.	Tambal's brother submitting to Babur.	x	x
24.	Submission of a rebellion to Babur.	x	Khem Karan
25.	Battle Scene.	x	Dharmdas
26.	A battle.	x	Jamal
27.	Babur with his nobles in a camp.	x	x
28.	Capture of Samarkand by Babur	78	Sarvan
29.	Babur fallen from the horse	60/61	x
30.	Arrival of nobles from Taskand.	29	Cut on margin

<u>Plate No.</u>	<u>Theme</u>	<u>Folio No.</u>	<u>Artist's name.</u>
31.	An expedition scene	91	Nand Kumar
32.	Submission of a noble	93/301	Cut on margin
33.	Battle scene	x	" " "
34.	Battle scene	98/303	Bhagwan
35.	Mirza Ahmad Ibrahim Beg submitting to Babur.	26/38	Lachman
36.	Babur changed his horse from Sultan Muhammad Ovis.	103/29	Asi
37.	Babur changing his horse.	106	Mahesh
38.	Khusrro Shah submitting to Babur in Doshi.	x	Cut on margin
39.	An expedition scene	114	Mohammad Kashmiri
40.	Babur at conversation with his nobles.	x	Khem
41.	A garden scene	124	Bhagwan
42.	Babur supervising the construction of a tank.	126/401	Gujrati
43.	Babur outside with his nobles.	127/42	Prem (?)
44.	Bird - trapper.	45	Payag.
45.	Battle scene.	x	Bhavani
46.	Babur enjoying the music	136	illegible
47.	Babur outside with his noble.	x	Gujrati

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
48.	Camp.	138	Dailat
49.	A battle	143	Nand Gwaliari
50.	Army crossing the river	x	-
51.	Army crossing the river	x	Khem Karen
52.	Siege	51	Bhagwan
53.	Babur with Muzaffar Husain Mirza, Badiuzzaman Mirza, and Abdul Husain.	58	x
54.	Babur with his nobles	173/43/84	x
55.	Babur meets to Pianda Sultan Begum, Khadija Begum, Afaq Begum and daughters of Sultan Abusaid Mirza in the <u>madarsa</u> of Sultan Husain Mirza.	54	Cut on margin
56.	Babur meets to Pianda Sultan Begum and Khadija Begum in the <u>madarsa</u> of Sultan Husain Mirza.	177	x
57.	Feast.	x	Cut on margin
58.	A battle scene.	x	Cut on margin
59.	Babur outside with his nobles.	186	x
60.	Babur outside in the night near Kohmanar.	x	x
61.	A scene from Kohmanar	188/63	Cut on margin
62.	Babur in his court.	71	x

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name</u>
63.	Hunting into <u>ghera</u>	x	Lachman
64.	Hunting into <u>ghera</u>	195/63	Cut on margin
65.	An expedition scene- Badiuzzaman Mirza, Muzaffar Mirza and Md. Brundaga Barlas in the zunnun arghun with their army	64/196	" " "
66.	Battle field	65/202	x
67.	Battle scene	66	x
68.	Babur visiting the camp.	205	Cut on margin
69.	An expedition scene	x	" " "
70.	Rebellion's submission to Babur.	69/72/208	Dhannu.
71.	Babur sitting on a raft.	73	x
72.	Babur enjoying a feast.	71/211/74	x
73.	Seige.	75	illegible
74.	Rhinoceros' s hunt.	76	Keshav(Kahar ?)
75.	Army crossing the river at Khajkoat.	74/283	Govind
76.	Babur outside in the night.	72	Cut on margin
77.	Nobles greeting Babur.	76/228/-	Dailat
78.	Kasim Beg and Mulla Zemaini submit to Babur.	20	Cut on margin

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
79.	Babur sitting on a raft.	71	Govind
80.	Hunting into <u>ghera</u>	71/72	x
81.	Rhinoceros' s hunt.	x	x
82.	Babur with his nobles.	81/149	x
83.	Battle scene.	82(?)	Cut on margin
84.	Battle scene.	83/257	" " "
85.	Battle field.	x	x
86.	Battle field	262/85	Cuts on margin
87.	Seige.	86/264	x
88.	Elephants in Kalpi	90	Cut on margin
89.	A deer and <u>Nila-gau</u>	81/271	x
90.	A <u>chital</u>	x	x
91.	Black buck and deers	89/292	Mahesh (?)
92.	<u>Kalahara</u>	13	Ibrahim Kahar
93.	Ox and monkies.	209/273	Cut on margin
94.	Peacock, <u>Sarus</u> and Squirrel.	91	Bhavani
95.	Peacocks	97	x
96.	<u>Quil</u> and parrot	92	Ibrahim

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
97.	<u>Maina</u> and Shark	93/276	Payag
98.	Partridges	x	Illegible
99.	Partridges	277/94	x
100.	Partridges	x	x
101.	Cock and other birds	95/109/ 278	Asikahar
102.	Birds	x	x
103.	Duck, and <u>Sarus</u>	96	Bande
104.	Flamingo	16	x
105.	<u>Sarus</u>	97/113/ 280	x
106.	Birds	x	x
107.	Birds	98/281	Bhavani
108.	Birds	x	Anant
109.	Birds	99/383	Fattu
110.	Parrot, fish, crocodile	133	x
111.	Tapir and crocodile	283	Asi
112.	Fish	133	x
113.	Fish	129/284	Launga

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name</u>
114.	Tree	x	x
115.	Plantain-tree	12/123/285	Assi quli
116.	Trees	x	x
117.	Tree	13/286	Bhura
118.	Tree	x	x
119.	Tree	14/287	Hajra
120.	Tree	x	x
121.	Palm tree	288/15	Launga
122.	<u>Narial</u> tree	16/289	Anant
123.	Tree	17/290	Tulsi
124.	Tree	x	x
125.	Tree	x	x
126.	Tree	18/291	Asi
127.	Tree	x	Asi
128.	Tree	19/292	Dharam Das Nanda
129.	Tree	11/293	x
130.	Tree	x	x
131.	Noble's submission to Babur	x	Anand (?)

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
132.	Nobles in the palace	171/112/301	x
133.	Battle field	x	x
134.	Battle field	346	x
135.	Boat expedition	115	x
136.	Seige	119/336	Illegible
137.	Babur visiting a fort	176	Bhura
138.	Babur enjoying the feast	118/177	Illegible
139.	Animal fight	119/352	Banwari Khurd
140.	Babur at conversation with his nobles	x	x
141.	Babur with his nobles	12/179	x
142.	Babur with his nobles	121/364	x
143.	Boat expedition	81/122	x
144.	Submission of a noble to Babur.	81/122	x
145.	Babur in his court with nobles.	13	x

(b) British Museum manuscript

There are 116 painted folios in it - the signed ones bearing the names of 54 different artists. The manuscript measures

23.5 x 33 cms., while the paintings vary at an average of 28 x 15.5 cms.

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name</u>
1.	Court Scene	2	x
2.	Traders in Kandbadam	6	Bhura
3.	A deserted place near Kunduz	7	Tirpal
4.	Babur meets his sister at Kunduz	13	Farrukh Chela
5.	Crossing the river <u>Siyah Ab</u>	22	Surjan
6.	Loot in Uskand (a city in Fargana).	23	Nand Gwaliari
7.	Babur outside the fort	31	x
8.	Baqi Chighaniyani meets Babur	35	Bhim Gujrati
9.	Submission of nobles	44	Sur(das ?) or Suraj
10.	An expedition scene	52	Bhavani
11.	Submission of rebellions	54	Paras
12.	An expedition	59	x
13.	Illness of Babur	70	Nana
14.	Babur in his court	80	Nana
15.	Babur outside with his nobles	83	Shivdas

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
16.	Jahangir Mirza and Tambal being driven out by the citizens of Oush.	84	x
17.	A battle scene	94	Anal- Tirya and outline by Tulsi
18.	Arrival of nobles from Taskand.	128	Tilok
19.	Submission to Babur	133	Sanvla
20.	A battle scene	137	Ibrahim Kahar
21.	Submission of Shera rebellion.	163	Narsingh
22.	Garden scene	173	Dhanno
23.	Babur supervising a construction in a garden.	x	Mahesh
24.	Construction of a tank	x	Mahesh
25.	Bird - trapper	190	Shyam
26.	Departure of Jahangir Mirza near Chhatta.	194	Paras
27.	An expedition scene	195	Bhagwan
28.	Babur visiting Barkalni and Bakram.	196	Jagannath
29.	The saint Gorakhhatri in Bakram.	199	Govind
30.	Imperial army crossing the Aral river.	204	Dhanraj
31.	Nobles presenting gifts to Babur.	208	Bhim Gujrati

<u>Plate No.</u>	<u>Theme</u>	<u>Folio No.</u>	<u>Artist's name.</u>
32.	Babur with his nobles	252	Shankar
33.	Preparation of a feast	253	Banwari Kalan
34.	Babur meets Pianda Begam, Khadija Begam in the Sultan Husain's madarsa.	256	Khijra <u>Chela</u>
35.	Feast at Khadija Begam's residence.	257	Jamshed <u>Chela</u>
36.	Nobles' feast	260	Tirya
37.	An expedition scene	270	Banwari <u>Khurd.</u>
38.	A battle field	271	<u>Anai</u> Tirpal, corrected by Sanvlah
39.	Babur at Kabul in winter	273	(Dharam or Ram ?) Das.
40.	Babur assaulting a fort in Kabul.	274	Tirya
41.	Babur enjoying the music	279	Shankar Gujrati
42.	Babur hunting by sword	283	Manohar
43.	Animals into hunting circle	284	Abdullah
44.	A battle scene	285	Mukhlis
45.	Babur enjoying a feast	295	Sur Gujrati
46.	Submission of rebellions	299	Paras

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
47.	Rhinoceros' s hunt	305	Dhanraj
48.	Babur greeted by chiefs	306	Banwari Khurd
49.	Babur returning back in night	314	Shankar Gujrati
50.	Indian Saints	x	Keshav <u>Khurd</u>
51.	Submission of a noble to Babur.	322	Bhagwan
52.	Babur sitting on a raft	333	Payag
53.	Babur hunting a deer	347	Paras
54.	Rhinoceros' s hunt by the Prince Humayun	351	Shivdas
55.	Hunt of rhinoceroses	352	Jagannath
56.	A battle scene	368	Dev Gujrati
57.	Elephants in Kalpi	378/(398 ?)	x
58.	Rhinoceroses	379	Makra
59.	Wild buffalo	380	Sarwan
60.	<u>Chital</u>	x	Pidarath
61.	Black buck and deer	381	x
62.	Fight of black bucks	x	Ramdas

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
63.	Bull, deer and black buck	382	Shyam
64.	Monkies	x	Shyam
65.	Peacock, Squirells	x	Jagannath
66.	Parrot	x	Keshav Gujrati
67.	<u>Kuil</u>	x	Narayan
68.	Maina	x	Dhanno
69.	Birds	x	Hussain Naqqash
70.	Partridge	x	Manaur Naqqash
71.	Partridge	x	Manaur Naqqash
72.	Cock	x	" "
73.	<u>Titar</u>	x	" "
74.	Kharchil	x	" "
75.	Birds	x	Dhanno
76.	<u>Sarus crane</u>	390	Surya Gujrati
77.	" "	x	" "
78.	" "	391	Shankar Gujrati

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
79.	Ducks	392	Shankar Gujrati
80.	Birds	x	" "
81.	Birds	393	Pidarath
82.	Birds	x	Dhanno
83.	Tapir and crocodile	394	Sarwan
84.	" " "	x	"
85.	Fish	395	Shankar Gujrati
86.	Frogs	x	Launga
87.	A mango tree	396	Surjan
88.	Palm tree	x	"
89.	Tree	397	Shyam
90.	Tree	x	Shyam
91.	Tree	398	Tulsi Khurd
92.	Trees	x	" "
93.	Tree	399(?)	Mani or Muni
94.	Trees	x	" "
95.	Trees	400	Iqbal Naqqash

<u>Plate No.</u>	<u>Theme.</u>	<u>Folio No.</u>	<u>Artist's name.</u>
96.	Tree	x	Sarwan
97.	Palm tree	401	Khusró Kuli
98.	Palm trees	402	Pidarath
99.	Tree	x	Shankar Gujrati
100.	Trees	404	" "
101.	Tree	405	Ibrahim Kahar
102.	Tree	x	" "
103.	Trees	406	Keshav Gujrati
104.	Trees	x	" "
105.	Trees	x	Ibrahim Naqqash
106.	Babur in his court	417	Bhura
107.	Nobles outside the palace	418	x
108.	A battle scene	453	Mahesh
109.	Noble's submission to Babur.	459	Pidarath
110.	Seige	468	Bhavani
111.	Babur visiting Gwalior fort.	478	Dhanraj

<u>Plate No.</u>	<u>Theme</u>	<u>Folio No.</u>	<u>Artist's name.</u>
112.	Babur at conversation with his nobles.	x	Tulsi the elder
113.	Animal fight.	492	Bhavsani
114.	Adventure of a fish	504	Khem
115.	Babur in his court	520	Ramdas
116.	Noble's submission to Babur	522	Nand Gwalari

(c) Moscow manuscript

Only 69 pages with illustrations of the manuscript could be¹ obtained. On these paintings the names of the artists do not appear. These miniatures have been published by the State Fine Arts, Moscow² in 1960. Paintings are listed with their themes in sequence of the historical events. Of these 19, illustrate Babur's activities in Central Asia, 10 cover the Afghan period and 40 display his life in

1. "It was brought by a private collector from Persian merchants at the Nizhmi-Nagorod(New Gorky) fair. The manuscript itself was not obtained, the collector getting hold of only 69 pages with illustrations. These were latter in possession of I.I.Shchukin, the famous Russian collector of Oriental art subjects." Indian Art in Soviet Collection, p. 21

2. Miniatures of Babur Namah (1960).

the Northern India. In the latter 28 miniatures of the flora and fauna of India are drawn which were described by Babur in his Memoirs.

<u>Plate No.</u>	<u>Theme.</u>
1.	Babur meets his sister at Kundaz. Event of 1511.
2.	Babur arrives at the gates of the fortress in Andijan (Ferghana). Event of June 9, 1494.
3.	Begs gather to discuss the question of power in Ferghana after the death of Babur's father. Event of 1494.
4.	Confusion among the troops of Sultan Ahmad Mirza on the Bridge at Koba. Event of 1494.
5.	The battle of uzgend when Aba-Bekr Duglat attempted to seize Ferghana. Event of 1494.
6.	A captured rebel brought before Babur. Event of 1494.
7.	Rebellious Emir Husan- Yaqub flees from a hunt to Samarkand. Event of 1494-1495.
8.	Reconciliation of Babur with Sultan Ali Mirza at the Kohlik River during the siege of Samarkand. Event of 1496.
9.	An encounter at the walls of Samarkand beleaguered by Babur. Event of 1496-1497.
10.	Babur receives chieftains after he marched into Samarkand for the first time in November of 1497.

<u>Plate No.</u>	<u>Theme.</u>
11.	Captive Uzbeks brought before Babur after the battle with Tambal at Huban (Ferghana). Event of 1499-1500.
12.	Babur's horsemen engage the troops of Tambal at the fortress of Bishkharen. Event of 1499-1500.
13.	To the description of the same battle with Tambal at Bishakharen.
14.	Babur's warriors massacre the citizens of Samarkand after the second seizure of the city. Event of 1500.
15.	Babur and his two chieftains during their retreat from Samarkand. Event of 1501-1502.
16.	Consecration of the banner by Babur's grandfather, a Mongol Khan, before setting out of war. Event of 1501-1502.
17.	Babur is greeted by his cousins, Chingvizide Sultan Seid-Khan and Baba-Khan Sultan. Event of 1502-1503.
18.	Jehangir-Mirza arrives at Ahsi to see Babur who is in the bath-house. Event of 1502-1503.
19.	Babur changes his horse during his flight from Ahsi. Event of 1502-1503.
20.	Khosrou Shah kneels in submission to Babur. Event of 1504-1505.
21.	Babur watches the bed of the aryk being straightened in his garden in Istalif at Kabul. Event of 1504-1505.

<u>Plate No.</u>	<u>Theme.</u>
22.	Catching birds with a net in Kabul District. Event of 1504-1505.
23.	Babur feasts in the palace of Muzaffar-Mirza in the 'White Garden' in Herat. Event of 1506-1507.
24.	Babur feast in 'Jahan-Ara' garden in Herat on a visit to Badi-uz-zaman Mirza. Event of 1506-1507.
25.	Scene after Babur's hunt in the valley of Kattavaz. Event of 1507-1508.
26.	Babur hunts in the valley of Kattavaz at Kabul. Event of 1507-1508.
27.	Uzbeks attack the envoys bringing gifts from the traitor Shah Mansur. Event of 1507-1508.
28.	Turkmen Peri Beg and his brothers desert to Babur during the battle of Kandhar. Event of 1507-1508.
29.	Counting the booty captured by Babur in Kandhar. Event of 1507-1508.
30.	Babur's troop assault the Indian fortress of Badjaur. Event of January 7, 1519.
31.	Inhabitants of Nilab offer gifts to Babur. Event of 1519.
32.	Babur returns to camp after a night feast in a boat. Event of 1519.

<u>Plate No.</u>	<u>Theme.</u>
33.	Babur on a raft floating down the Panjhra river. Event of 1519.
34.	Babur sets out on an expedition. Event of 1525-26.
35.	Babur enters the palace of Sultan Ibrahim in Agra after the capture of the town. Event of 1525-1526.
36.	Rhinoceroses. In the section of Babur's description of Indian flora and fauna. Event of 1525-1526.
37.	Antelopes, (In the same section)
38.	Fight of the black bucks, (In the same Section).
39.	Parrot and other birds, (In the same section)
40.	Birds.
41.	Mountain goats and partridges.
42.	Birds of India.
43.	Birds of India.
44.	Birds of India.
45.	Crocodile and tapir in water.
46.	Hunting an alligator.

<u>Plate No.</u>	<u>Theme.</u>
47.	Fish.
48.	Trees.
49.	Trees.
50.	Trees.
51.	Tree and foxes.
52.	Trees.
53.	Trees.
54.	Trees.
55.	Trees and foxes.
56.	Trees and foxes.
57.	Palm and other trees.
58.	Tree.
59.	Trees.
60.	Tree.
61.	Trees.
62.	Trees.
63.	Trees and foxes.

Plate No.Theme.

64. Presentation of awards at the reception arranged by Babur on the occasion of the victory over Sultan Ibrahim and the capture of Agra. Event of 1525-1526.
65. Babur at a spring in Sunkar. Event of 1526-1527.
66. Seizure of the Chandiri fortress. Event of 1528.
67. To the description of the sights in Gwalior and Urvā. Events of 1528-1529.
68. Babur feasts in the palace of Sultan Jelar-ad-Din in Karre. Event of 1528-29.
69. Babur's journey down the Ganges and the adventure with the fish. Event of 1528-1529.

Appendix No. 8

List of the similar themes of the Tuzuk-i-Baburi

<u>Themes</u>	<u>Painting's reference</u>
1.	<u>Traders in Kandbadam</u> - <u>Tuzuk</u> , (Delhi) f. 4, artist Surdas;(BM) f.6, artist Bhura.
2.	<u>A deserted place near Kujand</u> - <u>Tuzuk</u> , (Delhi) f.-, artist Surdas;(BM) f.7, artist Harpal.
3.	<u>Sultan Ahmad Mirza's army crossing the river</u> - <u>Tuzuk</u> , (Delhi) f. 16, Artist-;(BM) f. 22, artist Surjan.
4.	<u>Babur meets to Iqn Daulat Begum</u> - <u>Tuzuk</u> (Delhi), f.-, artist Sarven;(BM) f. 13, artist Farrukh Chela.
5.	<u>Submission of Baqi Chighaniani to Babur</u> - <u>Tuzuk</u> , (Delhi) f.-, artist Naqi Khenazed;(BM) f. 35, artist Bhim Gujrati.
6.	<u>Submission of Shera rebellion</u> - <u>Tuzuk</u> , (Delhi) f.16, artist -;(BM) f.163, artist Narsingh.
7.	<u>Garden scene</u> - <u>Tuzuk</u> , (Delhi) f. 124, artist Bhagwan;(BM) f. 173, artist Dhanno.
8.	<u>Bird catcher</u> - <u>Tuzuk</u> , (Delhi) f. 45, artist Payag;(BM) f. 190, artist Shyam;(Moscow) pl.22; and (Fog Art Museum), see plate _____.

9. Arrival of nobles from Taskand - Tuzuk (Delhi) f.29,
artist --; (BM) f. 128,
artist Tilok.
10. Babur enjoying the music and dance - Tuzuk; (Delhi)
f. 163, artist --; (BM)
f. 274, artist Tirya.
11. Babur meets Pianda Begam. Khadija
Begam in the Sultan Hussain's madarsa - Tuzuk, (Delhi)
ff.54 and 177, artist-;
(BM) f.256, artist Khijra
Chela.
12. Feast at Khadija Begam's residence - Tuzuk, (Delhi) f.
--; artist--; (BM) f.257,
artist Jamshed Chela.
13. Babur meets his sister at Kunduz - Tuzuk, (BM) f. 13,
artist Farrukh Chela;
(Moscow) pl.1.
14. Hunting into ghere - Tuzuk, (Delhi) f.--, artist
Lachman; (BM) f.283 artist
Manohar and f.284 artist
Abdullah; (Moscow) pl.26.
15. Babur sitting on a raft - Tuzuk, (Delhi) f.71, artist
Govind; (BM) f. 333, artist
Payag; (Moscow) pl. 33.
16. Rhinoceros's hunt - Tuzuk, (Delhi) f.76,
artist Keshav (Kahar ?);
(BM) f. 305, artist
Dhanraj.
17. Rhinoceros's - Tuzuk, (BM) f.379, artist
Makra; (Moscow) pl.36.
18. Rhinoceros's hunt - Tuzuk, (Delhi) f.--,
artist--; (BM) f. 352,
artist Jagannath.

19. Elephants in Kalpi - Tuzuk, (Delhi) f. 90, artist--; (BM) f. 378, artist ---.
20. Illness of Babur - Tuzuk, (Delhi) f.--, artist--; (BM) f. 70, artist Nana.
21. Babur journeys down the Ganges - Tuzuk, (Delhi) f--, artist --; (BM) f. 504, artist ---; (Moscow) pl. 69.
22. Babur changes his horse from Sultan Muhammad Ovis during his flight from Ahsi - Tuzuk, (Delhi) f. 103, artist Asi and f. 106, artist Mahesh; (Moscow) pl. 19.
23. Construction of a tank - Tuzuk, (Delhi) f.--, artist Gujrati; (BM) f.--, artist Mahesh.
24. Babur visiting the palace of Jalal Khan near Agra - Tuzuk, (Delhi) f. 176, artist Bhura; (BM) f. 478, artist ---.
25. Seige of a fort in Sahrukhis - Tuzuk, (Delhi) f.--, artist--; (BM) f. 468, artist--.
26. Jahangir Mirza and Tambal being driven out by the citizens of Oush - Tuzuk, (Delhi) f. 60, artist Madhav; (BM) f. 84, artist ---.
27. Babur's horsemen engage the troops of Tambal at fortress of Bishkharen - Tuzuk, (BM) f. 453, artist --; (Moscow) pls. 12 and 13.
28. Parrot - Tuzuk, (BM) f.--, artist Keshav Gujrati; (Moscow) pl. 39.

19. Elephants in Kalpi - Tuzuk, (Delhi) f. 90, artist--; (BM) f. 378, artist ---.
20. Illness of Babur - Tuzuk, (Delhi) f.--, artist--; (BM) f. 70, artist Nana.
21. Babur journeys down the Ganges - Tuzuk, (Delhi) f--, artist --; (BM) f. 504, artist ---; (Moscow) pl. 69.
22. Babur changes his horse from Sultan Muhammad Ovis during his flight from Ahsi - Tuzuk, (Delhi) f. 103, artist Asi and f. 106, artist Mahesh; (Moscow) pl. 19.
23. Construction of a tank - Tuzuk, (Delhi) f.--, artist Gujrati; (BM) f.--, artist Mahesh.
24. Babur visiting the palace of Jalal Khan near Agra - Tuzuk, (Delhi) f. 176, artist Bhura; (BM) f. 478, artist ---.
25. Seige of a fort in Sahrukhis - Tuzuk, (Delhi) f.--, artist--; (BM) f. 468, artist--.
26. Jahangir Mirza and Tambal being driven out by the citizens of Oush - Tuzuk, (Delhi) f. 60, artist Madhav; (BM) f. 84, artist ---.
27. Babur's horsemen engage the troops of Tambal at fortress of Bishkharen - Tuzuk, (BM) f. 453, artist --; (Moscow) pls. 12 and 13.
28. Parrot - Tuzuk, (BM) f.--, artist Keshav Gujrati; (Moscow) pl. 39.

Themes

29. Black buck and deers - Tuzuk, (Delhi) f.--, artist Madhav (?); (BM) f.381, artist --; (Moscow) pl. 37.
30. Fight of two black bucks - Tuzuk, (BM) f.--, artist Ramdas; (Moscow) pl. 38.
31. Monkies - Tuzuk, (BM) f.--, artist Shyam, (Delhi) f.--, artist --.
32. Tapir and crocodile - Tuzuk (Delhi) f. 283, artist Asi; (BM) f. 394, artist Sarwan; (Moscow) pl.45.
33. Partridges - Tuzuk (Delhi) 3 folios -plate 98, 99, 100; (BM) f.--, artist Mansur Naqqash; (Moscow) pl. 41.
34. Fish - Tuzuk, (Delhi) f. 133, artist and f. 129/284, artist Launga; (BM) f. 395, artist Shankar Gujrati; (Moscow) pl. 47.
35. Saras - Tuzuk, (Delhi) f.--, artist; (BM) f. 390, artist Surya Gujrati and f. 391, artist Shankar Gujrati; (Moscow) pl. 44.
36. Palm tree - Tuzuk, (Delhi) f.--, artist Launga, f.--, artist Annant; (BM) f.--, artist Surjan f.401, artist Pidarath; (Moscow) pls. 49, 57.

There are a few more taswirs of similar trees and birds painted in the manuscripts of the Delhi, British Museum and Moscow.

APPENDIX NO. 9

List of the painters of the Mughal's court
under Akbar with their principle works

1. Abdullah : Tuzuk; pl. 43 (B.M.).
2. Abdus Samad Sayyid : (Ain); Darab (B.M.); D.P.Niz;
Bodbin Library, Ousley Add. 172 fol.4.
3. Abu Samad Sayyid : " " " " "
4. Ahmad : Akb. ff. 23,133,134 (C.B.); pl.49
(V.A.); Tuzuk (Bod.).
5. Ahmad Kashmiri : Razm; pls. 19,20 (Baroda).
6. Aiser or Ishar : Akb; pl. 34 (V.A.); Tarikh; 149
(Patna).
- * 7. Alam : Wan.
8. Ali son of Mukhlis : Tarikh; f. 57b (Patna).
9. Anand : Tuzuk; pl. 131 (Delhi).
- * 10. Anant brother of Miskin: Akb; f. 32 (C.B.); Anwar; f. 242
(Varanasi); Tarikh; ff. 115a, 182a,
206b (Patna); Tuzuk; pls. 108, 122
(Delhi).
11. Anis : Razm; pls. 14, 95, 117 (Jaipore).
12. Anup Chhatar : Bod. Lib; Ouseley Add. 173 fol. 26.

13. Asi or Assi brother of Miskin : Akb; pls. 62, 100 (V.A.);
: Tarikh; f. 131b (Patna);
Tuzuk; pls. 36, 111, 126, 127
(Delhi).
14. Asi Kahar : Tuzuk; pl. 101 (Delhi).
15. Assi Quli : Tuzuk; pl. 115 (Delhi).
16. Babu : Razm; pl. 21 (Jaipore).
17. Babu Naqqash : Akb; pl. 106 (V.A.)
18. Babu Ustad : Bod. Bah.
19. Bahasen : Razm; pl. 28 (Baroda).
20. Bahzad : Tarikh; f. 154b (Patna).
21. Bande : Tuzuk; pl. 103 (Delhi).
22. Basawan : Akb; pls. 17, 18, 21, 22, 24,
50, 61, 62, 81 (V.A.);
Anwar; f. 5 (Varenasi); Razm;
pls. 7, 10, 12, 14, 21, 22,
34, 40, 50, 53, 59, 64, 65, 70, 76,
81, 84, 106, 112, 113, 115, 117, 120,
121, 122, 126, 127, 130, 145
(Jaipore); Tarikh; ff. 4b, 6b,
7b, 8b, 9a, 16b, 17a, 30a, 53b, 54a,
57b, 58b, 61b, 62a (Patna).

23. Balchand : Akb; ff. 152,153 (C.B.); Bod. Tuzuk; Wen.
24. Banwali : Tarikh; f. 20b (Patna).
25. Banwali Khurd : Razm; pls. 13,48,98 (Jaipore); Tarikh; ff. 21a, 80a,144b (Patna); Tuzuk; pl. 139 (Delhi).
26. Banwali Kalan : Akb; pls. 11,90,104 (V.A.); Tarikh; ff. 22b,23b,69a,69b,148a (Patna).
27. Banwari : Razm; pls. 26,27,51,52,104,105 (Jaipore).
28. Banwari Khurd : Razm; pl. 12 (Baroda); Tarikh; ff. 248a,33b (Patna); Tuzuk; pls. 37,48 (B.M.).
29. Banwari Kalan : Tarikh; f. 51a (Patna); Tuzuk, pl. 33 (B.M.).
30. Bhagwan : Akb; pls. 49,52,83 (V.A.); pls. 8,63, 79, 108, 111, 116, 128, 129(Jaipore); Tarikh; ff.4b,18a,18b,32a,48b, 186a (Patna); Tuzuk; pls. 34, 41, 52(Delhi); pls. 27, 51 (B.M.).
31. Bhavani : Akb; pls. 31, 86 (V.A.); Razm; pls. 9, 16 (Baroda); Tuzuk; pls. 45,94,107 (Delhi); pls.10,110,113(B.M.).

32. Bhavani Kalan : Tarikh (Patna).
33. Bhim Gujrati : Tuzuk; pls. 8,31 (B.M.).
34. Bhimjeo Gujrati : Tarikh; ff. 16b, 166b (Patna).
35. Bhura : Akb; pls. 67,74,75 (V.A.); Razm; pls. 34, 88 (Jaipore); Tarikh; ff. 54a, 110b, 227b (Patna); Tuzuk; pls. 117, 137 (Delhi); pls. 2,106 (B.M.).
36. Bishen Das : Akb; (V.A.); Tagore Collection Calcutta; (Referred in the Jahangir's Memoirs; Vol.II; pp.116, 117.)
37. Bulaqi : Razm; pls. 3, 14 (Baroda).
38. Bundi : Tarikh; f. 44b (Patna).
39. Chatarbhuj : Razm; pls. 75, 110, 126, 127, 144 (Jaipore).
40. Chatesh : Tuzuk; (B.M.).
41. Chatur : Akb; pls. 21, 22, 79 (V.A.); Diwan; f. 355 (Rampur).
42. Chaturmuni : Akb; pls. 63, 82, 85, 116 (V.A.); Tarikh; 122a (Patna).
43. Chitarman : (See Chaturmuni).
44. Chatter Chat(?) : Bodllin Library, M.S. Douce, or C.4.

45. Chitra or Chetra : Razm; pls. 58, 120 (Jaipore);
Tarikh; f. 129a (Patna).
46. Dara : Razm; pl. 99 (Jaipore).
47. Daswenh : Razm; pls. 6, 9, 12, 14, 24, 32, 33, 43,
47, 48, 54, 62, 63, 67, 68, 69, 70, 71, 73,
74, 88, 100, 108 (Jaipore).
48. Daulat : Akb; ff. 52, 168, 169 (C.B.); Tuzuk;
pls. 48, 77 (Delhi).
49. Dev : Tarikh; (Patna).
50. Devje Gujrati : Tarikh; ff. 143b, 328b (Patna).
51. Devjeo Gujrati : (See Devje Gujrati).
52. Dhanno : Razm; pl. 10 (Jaipore); pls. 11, 22, 29
(Baroda); Tarikh; ff. 53b, 97a, 178b,
269a (Patna); Tuzuk; pl. 70 (Delhi);
pls. 22, 68, 75, 82 (B.M.).
53. Dhannu : (See Dhanno).
54. Danu : (See Dhanno).
55. Dhanraj : Akb; f. 25 (C.B.); Tuzuk; pls. 30,
47, 111 (B.M.).
56. Dharamdas : Akb; ff. 123, 147, 148, 226, 255
(C.B.); pls. 24, 78 (V.A.); Anwar;
f. 32 (Varanasi); Tarikh; 73a, 73b,

- 163b (Patna); Tuzuk; pl. 24 (Delhi);
pl. 39 (?) (B.M.).
57. Dharam Das Nanda : Tuzuk; pl. 128 (Delhi).
58. Durga : Akb; (V.A.), Tuzuk; (V.A.).
59. Emad or Imad : Tuzuk; Bod.
60. Farrukh : Akb; ff. 32, 33 (C.B.); pl. 81(V.A.).
61. Farrukh Beg : Akb; pls. 96, 117 (V.A.).
62. Farrukh Chela : Diwan; f. 116, 177 (Rampur); Anwar;
f. 30 (Varansi); Razm; pls. 80, 137
(Jaipore); Tarikh; ff. 101a, 108b
(Patna); Tuzuk; pl. 4 (B.M.).
63. Farrukh Qalan : Tarikh; ff. 89b, 99a (Patna).
64. Farrukh Khurd : Darab; (B.M.).
65. Fatto or Fattu : Tuzuk; pl. 109 (Delhi); Razm; pl.
6 (Baroda).
- *66. Faqirullah.
- *67. Fateh Chand : Ram.
68. Gang (Singh?) : Tarikh; f. 140b (Patna).
69. Goverdhan : Akb; ff. 49, 176, 177, 201 (C.B.).
70. Govind : Tuzuk; pls. 75, 79 (Delhi); pl. 29 (B.M.).

71. Govind Shankar : I.O.L. Johan; vol. XIII.
72. Gulam Ali : Razm; pl. 7 (Jaipore).
73. Gulam Nabi : Razm; pls. 64, 65 (Jaipore).
74. Gulab Rai : I.O.L. John; Vol. XXIV, fol. 10.
75. Gulam Ikhlas : Bod. M.S. Ouseley Add. 173 fol. 18.
76. Gyan Chand : I.O.L. John; Vol. XXII, fol. 5.
77. Haider Kashmiri : Tarikh; f. 165b (Patna).
78. Hajra : Tuzuk; p. 119 (Delhi).
79. Hariban : Tarikh. (Patna); Tuzuk (B.M.);
Darab (B.M.).
80. Hazi : Razm; pl. 4 (Baroda).
81. Hussain : Razm; pl. 24 (Baroda).
82. Hussain Naqqash : Akb; pl. 113(V.A.); Tarikh. 72a
(Patna); Tuzuk; pl. 69 (B.M.).
83. Ibrahim : Tuzuk; pl. 94 (Delhi).
84. Ibrahim Kahar : Akb; pl. 28 (V.A.); Tuzuk ; pl. 92
(Delhi); pls. 20, 101, 102 (B.M.).
85. Ibrahim Kashmiri : Darab (B.M.).
86. Ibrahim Lahori : Darab (B.M.).

87. Ibrahim Naqqash : Tuzuk; pl. 105 (B.M.).
88. Ikhlas : Darab (B.M.).
89. Ikhlas : Akb; pl. 60 (V.A.).
90. Inayat Khanazad : Akb; ff. 230, 268 (C.B.).
91. Inayat Ullah : Rothschild Collection, Paris; Wan.
92. Iqbal : Razm ; pl. 20 (Jaipore).
93. Iqbal Naqqash : Tuzuk; pl. 105 (B.M.).
94. Jagan : Akb; pls. 30, 34, 58, 94 (V.A.);
Razm; pls. 18, 37, 38, 60, 91
(Jaipore); Tarikh; ff. 26b, 59b,
131b, 138b (Patna).
95. Jagannath : Akb; pls. 10, 35 (V.A.); Anwar;
ff. 25, 61, 208 (Varanasi); Tarikh;
f. 122a (Patna); Tuzuk; pls. 28, 55,
65 (B.M.).
96. Jagjiwan : Akb; pls. 97, 111 (V.A.); Razm; pls.
25, 53, 54, 84, 95 (Jaipore); pls.
15, 32 (Baroda); Tarikh; ff. 68a,
118a, 134a, 322a (Patna).
97. Jagjiwan Kalan : Tarikh; f. 2b (Patna).
98. Jamal : Tuzuk; pl. 26 (Delhi).

99. Jamshed : Razm; pls. 27, 30 (?) (Baroda).
100. Jamshed Chela : Tuzuk; pl. 35 (B.M.).
101. Jaswant : Razm; pl. 78 (Jaipore).
102. Kalu Lahori : Darab (B.M.).
- * 103. Kalyan Das : See Chatarmuni, alias Kalyan Das also Chitarmun.
104. Kamal Kashmiri : Tarikh; f. 146b (Patna).
105. Kanak Singh Chela : Tarikh; (Patna); D.P.Niz.
106. Kanha : Akb; pls. 12, 13, 64, 97 (V.A.);
Diwan; f. 19 (Rampur); Razm; 15, 29,
30, 59, 81, 98, 99, 115, 121, 122
(Jaipore).
107. Khaim : Akb; pl. 12 (V.A.).
108. Khaiman : Razm; pl. 23 (Baroda).
109. Khem : Akb; pl. 40 (V.A.); Tarikh; ff. 10b,
246b, 260b, 284a (Patna); Tuzuk;
pl.40 (Delhi); pl. 113 (B.M.).
110. Khem Karen : Akb; ff. 227, 252, 256 (C.B.);
Razm; pls. 20, 42, 66, 92, 145
(Jaipore); Tarikh; ff. 205b, 230a,
276a (Patna).

111. Kheman Sangtrash : Akb; pls. 12, 25 (V.A.); Tarikh; f. 58b (Patna).
112. Keshav Khurd : Tuzuk; pl. 50 (B.M.).
113. Keshav Kahar : Tuzuk; pl. 74 (Delhi).
114. Keshav Gujrati : Tuzuk; pls. 66, 103, 104 (B.M.).
115. Kesu : Akb; pls. 48, 113 (V.A.); Razm; pls. 6, 31, 101 (Jaipore); Tarikh; ff. 38a, 46b (Patna).
116. Kesu Kahar : Tarikh; ff. 104a, 132a, 149b (Patna).
117. Kesu Kalan : Tarikh; ff. 18a, 69a, 69b, 72a, 147b (Patna).
118. Kesu Khurd : Akb; pls. 40, 87 (V.A.); Tarikh; f. 193a, 253a, 323a, 337b (Patna).
119. Keshodas : Razm; pl. 58 (Jaipore).
120. Khijra Chela : Tuzuk; pl. 34 (B.M.).
121. Khusró Quli : Tuzuk; pl. 97 (B.M.).
122. Kwaja Abdus Samad : See Abdus Samad.
123. Lachman : Anwar; f. 160 (Varanasi); Tuzuk; pls. 35, 63 (Delhi).
124. Lal : Akb; pls. 27, 28, 32, 42, 43, 44, 54, 76, 92, 102, 106, 107, 108, 109 (V.A.);

ff. 6, 27, 27, 59, 60, 72, 78, 79,
1942 (C.B.); Anwar; f. 171 (Varansi);
Razm; pls. 4, 5, 8, 16, 23, 35, 41, 46,
51, 52, 56, 66, 75, 77, 79, 82, 83,
87, 89, 93, 109, 110, 111, 114, 116,
119, 123, 124, 125, 144 (Jaipore);
Tarikh; ff. 22b, 23b, 44b, 60b, 63b,
65b, 66a, 97a, 284a (Patna).

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|-------|--------------------|---|--|
| 125. | Lalu | : | <u>Razm</u> ; pl. 16 (Jaipore). |
| 126. | Launga | : | <u>Tuzuk</u> ; pls. 113, 121 (Delhi); pl.
86 (B.M.). |
| *127. | Lekhraj | : | Ram. |
| 128. | Lumanka | : | <u>Tarikh</u> ; f. 331a (Patna). |
| 129. | Madhav | : | <u>Tuzuk</u> ; pl. 22 (B.M.). |
| 130. | Madho | : | <u>Akb</u> ; pl. 1 (V.A.); <u>Anwar</u> ; f. 201
(Varanasi); <u>Razm</u> ; 17, 18, 41, 61,
73, 76, 113, 119 (Jaipore). |
| 131. | Madho <u>Kalan</u> | : | <u>Akb</u> ; pls. 14, 65 (V.A.); <u>Razm</u> ;
pls. 82, 103, 138 (Jaipore). |
| 132. | Madho <u>Khurd</u> | : | <u>Razm</u> ; pl. 35 (Jaipore); <u>Tarikh</u> ;
ff. 28a, 28b, 32a, 48b, 121a (Patna). |
| 133. | Madhu | : | <u>Akb</u> ; f. 1 (C.B.); pl. 60 (V.A.); |

Tarikh; f. 205b (Patna).

134. Mahesh : Akb; pl. 40 (V.A.); Anwar; f. 55
(Varanasi); Razm; 28, 45, 67, 94, 114
(Jaipore); Tuzuk; pls. 37, 91 (Delhi);
pls. 23, 24, 108 (B.M.).
135. Makra : Tuzuk; pl. 58 (B.M.).
136. Manu : Razm; pl. 106 (Jaipore).
137. Madho Gujrati : Razm; pl. 8 (Baroda).
138. Mahraj Kalan : Tarikh; (Patna).
139. Mah Muhammad : Akb; (V.A.).
140. Manohar : Tuzuk; pl 42 (B.M.).
141. Mansur naqqash or Mansur : Tuzuk; 70,71,72,73,74(B.M.).
142. Maher Chand : I.O.L. John; Vol. XI, fol.1.
143. Miskin; or Miskina,
or Miskinah : Akb; pls. 23,45,52,66,67,72,74,87,88,90,
98, 100, 114 (V.A.); Anwar; ff. 48, 71,
190 (Varanasi); Razm; pls. 22, 68, 74, 124
(Jaipore); Tarikh; ff. 68a, 110b, 115a,
118a, 123b, 322a (Patna); Tuzuk; pl. 21
(Delhi).
144. Mir Hasan : Tuzuk; (B.M.).
145. Mir Hashim : Wan; Demotte Collection, Paris.

146. Mir Muhammad : I.O.L. John; Vol.I Viii, fol.21.
147. Mir Sayyid Ali : Ain; B.M. or 2265 fol. 157.
148. Mir Taqi : Akb; ff. 297; 298 (C.B.).
149. Mohan Shankar : I.O.L. John, Vols. xxxiv and iviii.
150. Mohammad : Akb; pl. 97 (V.A.).
151. Mohammad Gujrati : Akb; pl. 102 (V.A.).
152. Mohammad Sharif : Razm; 57, 101, 104, 105 (Jaipore).
153. Mohammad Kashmiri : Tarikh; ff. 177a, 252a (Patna);
Tuzuk; pl. 39 (Delhi).
154. Mohammad Abid : Ram.
- *155. Mohammad Murad of Samarqand :
156. Mohammad Nadir of Samarqand : 8 pictures in B.M. or 18801.
157. Mohammad Yusuf : Cal. No. 554.
- *158. Muthra : Darab (B.M.).
159. Mukhlis or Makhlis: Akb; pl. 97 (V.A.); Razm; pls. 5, 24, 61, 100 (Jaipore); Tarikh; ff. 66a, 138b (Patna); Tuzuk; pl.44(B.M.).
160. Mukund : Akb; ff. 33, 105, 155, 202, 245 (C.B.);
pl. 32 (V.A.); Anwar; ff. 42, 178 (Varanasi); Razm; pls. 17, 26, 27,

- 32, 33, 36, 49, 50, 54, 55, 56, 80, 89,
125, 131, 132, 133, 141 (Jaipore);
Tarikh; ff. 45a, 51a, 252a (Patna).
161. Mullah Shah Muhammad : Tarikh; f. 5b (Patna).
162. Muni : Akb; pl. 109 (V.A.).
163. Manu : Tuzuk; pls. 93, 94 (B.M.); (Probably Muni).
164. Munir : Tuzuk; pl. 57 (Delhi).
165. Nana or Nama : Tuzuk; pls. 13, 14 (B.M.); Razm; pl. 102 (Jaipore); Tarikh; f. 459 (Patna).
- *166. Nadir Buland Iqbal :
167. Nainen : Tarikh; (Patna).
168. Neman : Akb; pls. 30, 32 (V.A.); Tarikh; f. 65b (Patna).
169. Nand son of Ramdas : Akb; pls. 27, 64 (V.A.).
170. Nand Gwalari : Akb; pls. 58, 59 (V.A.); Anwar; f. 80 (Varanasi); Tarikh; ff. 7b, 26b, 196b, 226a, 238a (Patna); Tuzuk; pl. 49 (Delhi); pls. 6, 116 (B.M.).
171. Nand Kumar : Tuzuk; pl. 31 (Delhi).

172. Nanha : Tarikh; ff. 30a, 165b (Patna).
173. Nanwa : Razm (Jaipore).
174. Narain : Razm; pl. 114 (Jaipore); pl. 7 (Baroda);
Tarikh; ff. 32a, 108b (Patna); Tuzuk;
pl. 67 (B.M.).
175. Narsing : Akb; f. 263 (C.B.); pl. 110 (V.A.);
Diwan; ff. 247, 314 (?) (Rampur).
176. Naqi Khanazad : Tuzuk; pl. 10 (Delhi).
177. Pak : Razm; pl. 13, 31 (Baroda).
178. Paras : Akb; pl. 72 (V.A.); Razm; pls. 11, 39,
40, 62, 87, 109, 134 (Jaipore); pl. 5
(Baroda); Tarikh; ff. 90a, 170b, 241b,
227b, 326b (Patna); Tuzuk; pls. 11, 26,
46, 53 (B.M.).
179. Paras Kahar : Darab (B.M.).
180. Payag : Tuzuk; pls. 44, 97 (Delhi); pl. 52 (B.M.).
181. Phiroz son of
Samal : Razm; pl. 25 (Baroda).
182. Pidarath : Akb; f. 19 (C.B.); Tuzuk; pls. 60, 81, 98,
98, 109 (B.M.).
183. Prem : Tuzuk; pl. 43 (?), (Delhi).
184. Premjeo Gujrati: Tarikh; f. 62a (Patna).

185. Qabul : Razm; pl. 10 (Baroda).
186. Qabul Ahmad : Akb (V.A.).
187. Qasim : B.M. or 5600; see Court Painters of the Great Mughals by Binyon and Arnold; plate vii.
- *188. Ram : Razm (Jaipore).
189. Ram Das : Tuzuk; pl.s. 62, 115 (B.M.); Akb; pls. 42, 94 (V.A.). Razm; pls. 9, 72, 83, 85, 86 (Jaipore); Tarikh; ff. 20a, 60b, 154b, 194b, 273b (Patna).
190. Ram Sahai : I.O.L. John; Vol. I xix.
191. Rao Govind Singh : I.O.L. John; vol. xxi, fol. 8.
192. Sahu : Tarikh; f. 128b (Patna).
193. Sahifah Banu : Wan. (Lady artist).
194. Saindas : Bod. Bah.
195. Sanvalah : Akb; ff. 71, 122 (C.B.); pls. 23, 75, 76 (V.A.); Diwan; f. 74 (Rampur); Razm; pl. 4 (Jaipore); Tarikh; f. 206b (Patna).
196. Sagarjan : Razm; pl. 21 (Baroda).
197. Sarvan : Akb; pls. 1, 18, 45, 66(?), 88, 114 (V.A.); Razm; pls. 46, 49, 54, 69 (Jaipore);

- Tarikh; f. 136b (Patna); Tuzuk; pls. 8, 28 (Delhi); pls. 83, 84, 96 (B.M.).
198. Sarju or Surju Gujrati : Tarikh; ff. 61b, 254a (Patna).
199. Selman : Bod. Bah.
200. Shankar : Akb; ff. 10, 11, 18 (C.B.); pls. 23, 75, 76 (V.A.); Anwar; f. 144 (Varanasi); Tarikh; f. 17a (Patna); Tuzuk; pl. 32 (B.M.).
201. Shankar Gujrati: Tuzuk; pls. 41, 49, 78, 79, 80, 85, 99, 100 (B.M.).
202. Shankaran : Razm; pl. 123 (Jaipore).
203. Shyam : Tuzuk; pls. 25, 63, 64, 89, 90 (B.M.).
204. Shivdas : Tuzuk; pl. 12 (Delhi); pls. 15, 54 (B.M.).
205. Sukhjiwan : Razm(Jaipore).
206. Sur : Tarikh; f. 126b (Patna).
207. Surdas : Akb; ff. 53, 54, 84, 157, 158, 162, 163, 187, 188 (C.B.); Tarikh; ff. 11b (Patna); Tuzuk; pls. 1, 2 (Delhi); Surdas was son of Amir - see f. 11b, Tarikh; Patna.
208. Surjan : Razm; pl. 23 (Jaipore); Tarikh; ff. 8b, 9a, 28a, 28b, 46b, 49a, 59b, 63b, 101a,

- (Patna); Tuzuk; pls. 5, 59, 87, 88 (B.M.).
209. Suraij : Tarikh; f. 99a (Patna).
210. Suraj Gujrati : Tarikh; ff. 89b, 121a (Patna).
211. Sur Gujrati : Tuzuk; pl. 45 (B.M.).
212. Surya Gujrati : Tuzuk; pls. 76, 77 (B.M.).
213. Tara or Tarachand: (See V. Smith's Akbar; p. 118); Razm; pls. 43, 44, 71, 78, 85, 86, 118 (Jaipore); Tarikh; f. 6b (Patna).
214. Tara Kalan : Akb; pls. 18, 61 (V.A.).
215. Tirpal or Thirpal: Razm; pls. 135, 143 (Jaipore); Tuzuk; pl. 3, 38 (B.M.).
216. Tirya or Tarrya: Akb; pl. 6 (V.A.); Tarikh; f. 78a (Patna); Tuzuk; pls. 17, 36, 40 (B.M.).
217. Tilok : Tuzuk; pl. 18 (B.M.).
218. Taluk : Darab (B.M.).
219. Tulsi : Akb; pls. 6, 31, 86 (V.A.); Razm; pls. 3, 11, 13, 43, 47, 48, 90, 93, 112, 118, 142 (Jaipore); Tuzuk; pl. 123 (Delhi); pl. 17 (B.M.).
220. Tulsi Khurd : Tuzuk; pls. 91, 92 (B.M.).
221. Tulsi Kalan : Akb; pls. 47, 103, 104 (V.A.); Razm; pl. 146 (Jaipore); Tarikh; ff. 3b, 14a,

20a, 20b, 21a, 32a, 136b, 202a (Patna);
Tuzuk; pl. 112 (B.M.).

222. Yakub Kashmiri : Tuzuk (V.A.).

* Indian Paintings Under the Mughals; pp. 195-198.

Vienna Imperial Library.

India :

Baroda State Museum, Gujrat.

Bankipur Oriental Public Library; Patna

Bharat Kala Bhavan, Varanasi

Bombay, Prince of Wales Museum.

Calcutta, Indian Museum, Art Section.

Calcutta Victoria Memorial Collection.

Chamba, Punjab, Bhuri Singh Museum.

Delhi, Archaeological Museum, Fort.

National Museum Delhi.

Jaipur, State Library.

Lahore, Central Museum.

Lucknow State Museum, Lucknow.

Madras, School of Arts.

Rampur, State Library.

Srinagar, Kashmir, State Museum.

Private Collections :

Avet, M. Claude, Paris.

Aubry, M. Heuri, Paris.

B'earn, Mme la comtesse de, Paris.

Benares, H.H. the Maharaja of, Benares.

Beinard, M. Albert, rule Guillaume Tell, Paris.

Burdwan, H.H. the Maharaja of, Calcutta.

Cartier, M. Louis, Paris.

Churchill, Captain Spenser, Blockley,
Worcestershire, England.

Demotte, M., 27 rue de Berri, Paris.

Denison-Russ, Sir Edward Kt., C.I.E.,
School of Oriental Studies, London.

French, Mr. J.C. Indian Civil Service,
Bengal, India.

Goloubew, M. Victor, Paris.

Hydari, M.G.M., Hyderabad.

Hyderabad, H.H. Nizam of.

Koechlin, M.R., Paris.

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Nawab Salar Jung, Hyderabad, Deccan.

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Presidency, India.

Perrins, Mr. Dyson, Malvern, England.

Read, Sir Hercules, British Museum, London.

Rosenberg, M. Leonce.

Rotheustein, Mr. W., Royal College of Art,
South Kensington, London.

Rothschild, Baron Maurice, Paris.

Rowe, Mrs. Jopling, London.

Schulz, Dr. Leipzig.

Schwaiger, Mr. 1., Great Brook Street, London.

Stoclet, M., Brussels.

Tagore, Mr. Gwendra Nath, Dwarka Nath
Tagore Street, Calcutta.

Vever, M. Henri, 59 rue la Boetie, Paris.

Vignier, M., Paris.